

THE MAGAZINE
OF TIME
AND SPACE

93 Stakes

DOCTOR WHO

MONTHLY

№82
NOV
60p



EXCLUSIVE!

INTERVIEW WITH
JOHN LEVENE
ALIAS SERGEANT BENTON

INSIDE: THE BONNIE AND CLYDE OF DOCTOR WHO!
PLUS, FROM THE ARCHIVES THE GUNFIGHTERS
AND LOTS MORE

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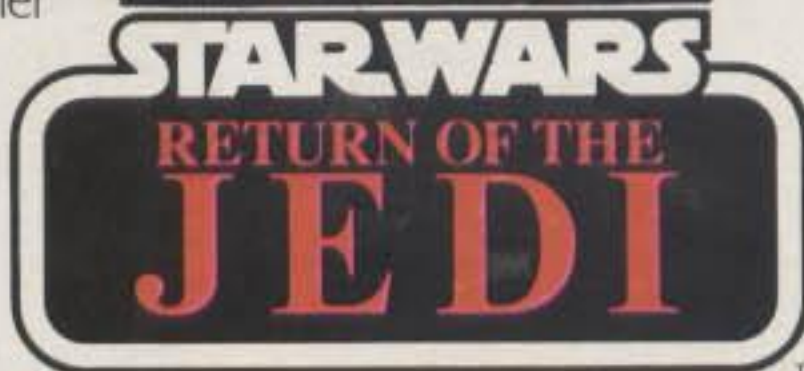
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Number 82**

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DOCTOR WHO

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Our raving readers write. Is your letter among this month's collection?

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Shock-horror! Old Doctor Who episodes found intact! A full report, plus the latest news on all that is happening in the fantastic worlds of Doctor Who.

FOUR DIMENSIONAL VISTAS 7

"Through the flame and smoke the white-clad devils emerge, bringing white-hot terror in their wake... into the Ice Warriors' very domain... striking the fire of burning fear into their hearts!" Hot stuff.

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**ACTIVATE THE
TIME CRAFT!**



DOCTOR WHO LETTERS

HIGHLIGHT OF THE YEAR

After reading *Doctor Who Monthly* 80 I'm left wondering if you can keep up the high standard of the last two issues. After your 'slump' these two issues have brought you bouncing back.

Anyway, down to business. The highlight of the month, nay, the year, has to be story 6P, *Resurrection of the Daleks*. I had expected this but I didn't expect the title to be such a giveaway. I, personally, would have preferred a more non-committal title and made the appearance of the monsters much more of a shock, as was done in *Earthshock*. But, I must say, *Resurrection of the Daleks* does have a ring about it...

Nice to see *4-Dimensional Vistas* sticking to the high standard of the first two parts. Mick continues to surpass himself with some superb artwork while Steve Parkhouse has found the perfect companion for the Doctor in Gus. The sharp, free-flowing script supplied him with the best lines in the story: "I don't like the word 'virtually' Doc! It's either indestructible or it isn't!"

The best read of the magazine was the Andrew Skilleter interview. It made a change for the chosen 'victim' to be so forthcoming and to give away quite a bit of inside information. It was particularly interesting to see Target finally getting around to more of the Hartnell stories. Although gratifying, I'm sure I'm not the only one who is constantly amazed by their persistence in not publishing the remaining Dalek stories. Still, at least they've finally decided to use artwork on the Davison covers instead of those bland, unimaginative photographs. I mean just look at the cover of *Castrovalva*. Ugh!

Finally, was that really a copy of *The Hitch-Hikers Guide to the Galaxy* on the

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Doctor Who Letters,
Marvel Comics Ltd.,
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205-211 Kentish Town Road,
London NW5

floor in the *Doctor Who?* cartoon? And there was I thinking Mr Adams charged untold millions for any of his material!

Gary Kaill,
Shelton,
Staffordshire.

CLANGERS 1, TURLOUGH 0

Lots of people write long letters but their comments are usually constructive. I haven't really got much useful or constructive criticism, and not being American or anything, or particularly witty, am consequently boring.

The wonderful monthly though, is not. That is, boring. Well not entirely anyway. Although some bits are, the greater percentage is not. Some bits are daft. A wonderful example of this daftism, is *The Tardis Log*. Turlough is daft. Turlough is annoying. Irritating. And should be made into a Cornish pastie.

The Convention article of issue 79 was nice - interesting - as was the Patrick Troughton - a brilliant and wonderful doc - interview in issue 78. Turlough is daft; issue 76, the cover of which should be sat on by China.

The Five Doctors, (issue 80), certainly wet my appetite! Well, sort of, and the hysteria that followed "Doctor Who?", well! Congrats Tim & Dicky! The comic strip could be shortened, perhaps to about half a page or so, or maybe we could just have the title or something, but the rest of the mag, great.

The *Matrix Data Bank* and *Gallifrey Guardian* are both very informative and the various little archives bits are very engaging. On a query in issue 80's *Matrix* let's forget when they were, and just love *The Clangers* - and the Soup Dragon - for what they were...

So, less (much less) of Turlough, more Patrick Troughton, and love *Clangers*. Keep going.

Ivan Tolstoliovich,
Windsor,
Berkshire.

THE NEW DOCTOR

Has John Nathan-Turner gone mad? Colin Baker as the Doctor? A companion, maybe, of the thick rugby-playing Harry Sullivan type, but the Doctor? No way!

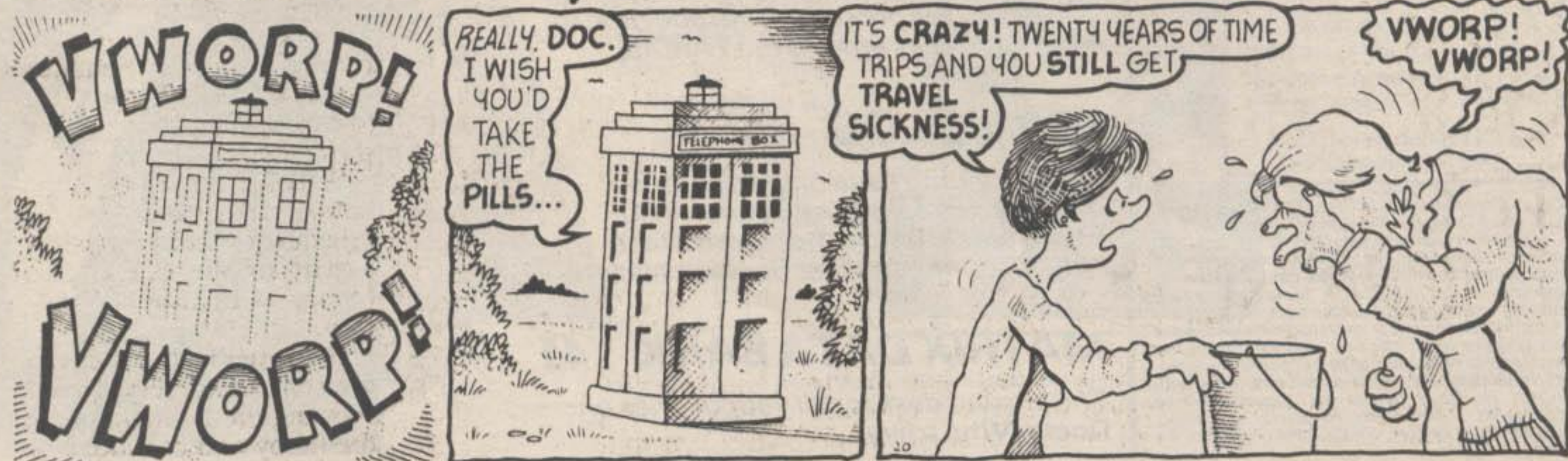
Now that *The Guardian* and *The Express* have blown the top off, how about revealing a bit more? Is he always going to look that thick? Is his hair going to stay cut that revolting Coronation Street style? What is his image going to be? Celery or shamrock? Why is Perry Brown suddenly being called Peri Brown? Is the fifth Doctor's last adventure going to be the Black Guardian's third and fatal encounter? Is Tegan Jovanka going to hang on till the end of the twenty-first season and thus become the only companion to have watched two regenerations and the first to have remained with the Doctor throughout one entire incarnation?

Also: why? I thought Peter Davison wasn't out to break any records? Well, maybe with three seasons under his belt he isn't going to be the shortest, but he has just lowered the mean average from 4.5 seasons per Doctor to 4.2.

And I think that's very mean of him.
Jethrik.

Stay tuned!

DOCTOR WHO? by Tim Quinn & Dicky Howett



GALLIFREY & GUARDIAN

EPIC COME BACK

Not one but *two* black and white, 1965 William Hartnell episodes have been found and returned to the BBC! The two episodes in question are both from *The Dalek Master Plan*, episodes five and ten. Respectively they are: *Counter-Plot* (Steven and the Doctor are transported to meet the invisible enemy). *Escape Switch* (With Steven and Sara as hostages, the Daleks know they can recapture the Taranium Core).

The story of their recovery began when an assistant for the Church of Jesus Christ of Latter-Day Saints in Wandsworth was cleaning out the basement cellar and found six cans of film. The assistant phoned the BBC and asked if they would like them back even if they only wanted the cans. The phone message was transferred to Brentford Film Library where Sue Maldon's successor, Steve Bryant took the call. He naturally said that he was interested and did the cans have any titles on. The reply



ERRATUM

Due to an editorial oversight, the correct credits were left off the Longleat Convention coverage in issue 79 of *Doctor Who Monthly*. Tim Westmacott co-wrote the feature and supplied 29 of the photographs, including the 3 on the front cover. Sorry about that, Tim.

was one episode of *Warship*, one episode of *Adventure World*, a couple of Schools Programmes and two episodes of something called *Doctor Who!* Not long after, the film was taken to Brentford.

The prints were immediately carefully examined and were found not only to correspond with their labelled insignia but to be in near perfect condition. They were then sent to the laboratories to be cleaned and copied and by now should be sitting proudly on the Library shelves awaiting the prodigious authorisation for re-screening.

How the films came to be under the Church in the first place will probably remain one of life's mysteries. The important aspect is that they were found and returned.

DOCTOR WHO GOES TO THE THEATRE

Another first for *Doctor Who* is to occur this month with a solid weekend of

Doctor Who at the National Film Theatre in London. Sponsored by the B.F.I. (British Film Institute) the screens of N.F.T. 1 and N.F.T. 2, film and video theatre will be hired out. Over the week-end 29/30th twenty hours of material will be screened. Entitled *Doctor Who: The Developing Art*, it is designed to show the progress over the years of *Doctor Who* comparable with the tele-visual media as a whole.

It is hoped that in the region of seventy episodes will be shown, some apper-

taining to relative Doctors and some shown in their entirety as complete stories. The project has been divided into blocks to help portray the theme. It is hoped that John Nathan-Turner will make a guest attendance to discuss the contemporary procedures in the making of a programme.

The complete stories to be screened are:

<i>An Unearthly Child</i>	(4)
<i>The Daleks</i>	(7)
<i>Mind Robber</i>	(5)
<i>War Games</i>	(10)
<i>The Daemons</i>	(5)

<i>Brain of Morbius</i>	(4)
<i>Snakedance</i>	(4)

Plus two guest panel symposiums spanning both Theatres. One will be writer/production orientated while the other will vere towards celebrities from the show.

A B.F.I. dossier will be published, both as a brochure to the event and as a part of the B.F.I. own library of British T.V. history.

If all goes well, watch out for something very special showing on the monitors in the lobby and corridors! ➤

TARGETS AMENDMENTS AND UPDATE

Our grateful thanks to Target Editor, Christine Donougher, who once again has sent us the latest info on the *Doctor Who* book world. For the Hardbacks, *Snakedance* has been postponed until early 1984. So the running order is now:

24th November	<i>The Five Doctors</i>	T. Dicks	£5.50
8th December	<i>Kinda</i>	T. Dicks	£5.50
12th January	<i>Snakedance</i>	T. Dicks	£5.95
16th February	<i>Enlightenment</i>	B. Clegg	£5.95
19th April	<i>The Dominators</i>	I. Marter	£5.95
17th May	<i>Warriors of the Deep</i>	T. Dicks	£5.95
21st June	<i>The Aztecs</i>	J. Lucarotti	£5.95
Updating the paperbacks follows so:			
24th November	<i>The Five Doctors</i>	T. Dicks	£1.35
8th December	<i>Second Doctor Who Quiz Book</i>	N. Robinson	£1.35
12th January	<i>Mawdryn Undead</i>	P. Grimwade	£1.35
15th March	<i>Kinda</i>	T. Dicks	£1.35
3rd May	<i>Snakedance</i>	T. Dicks	£1.35
24th May	<i>Enlightenment</i>	B. Clegg	£1.35

PROFILE PRINTS

By the time you are reading this, although a little late, the latest two Profile Prints and the "one-off" special by Andrew Skilleter should be available. Before starting work on the next set he has to complete some covers for Target including *The Dominators* and *Enlightenment*. Watch out for them.

LOST FOR WORDS

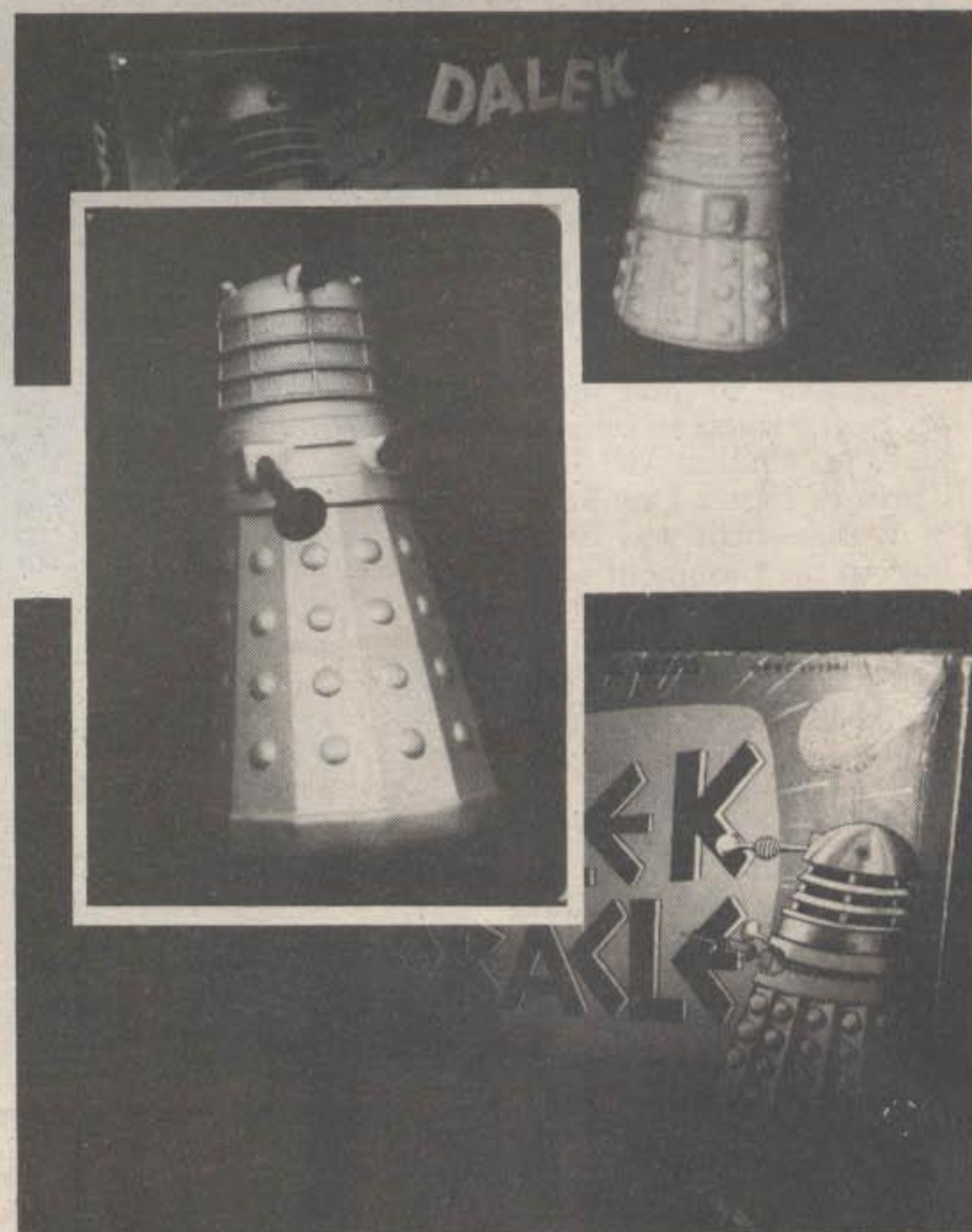
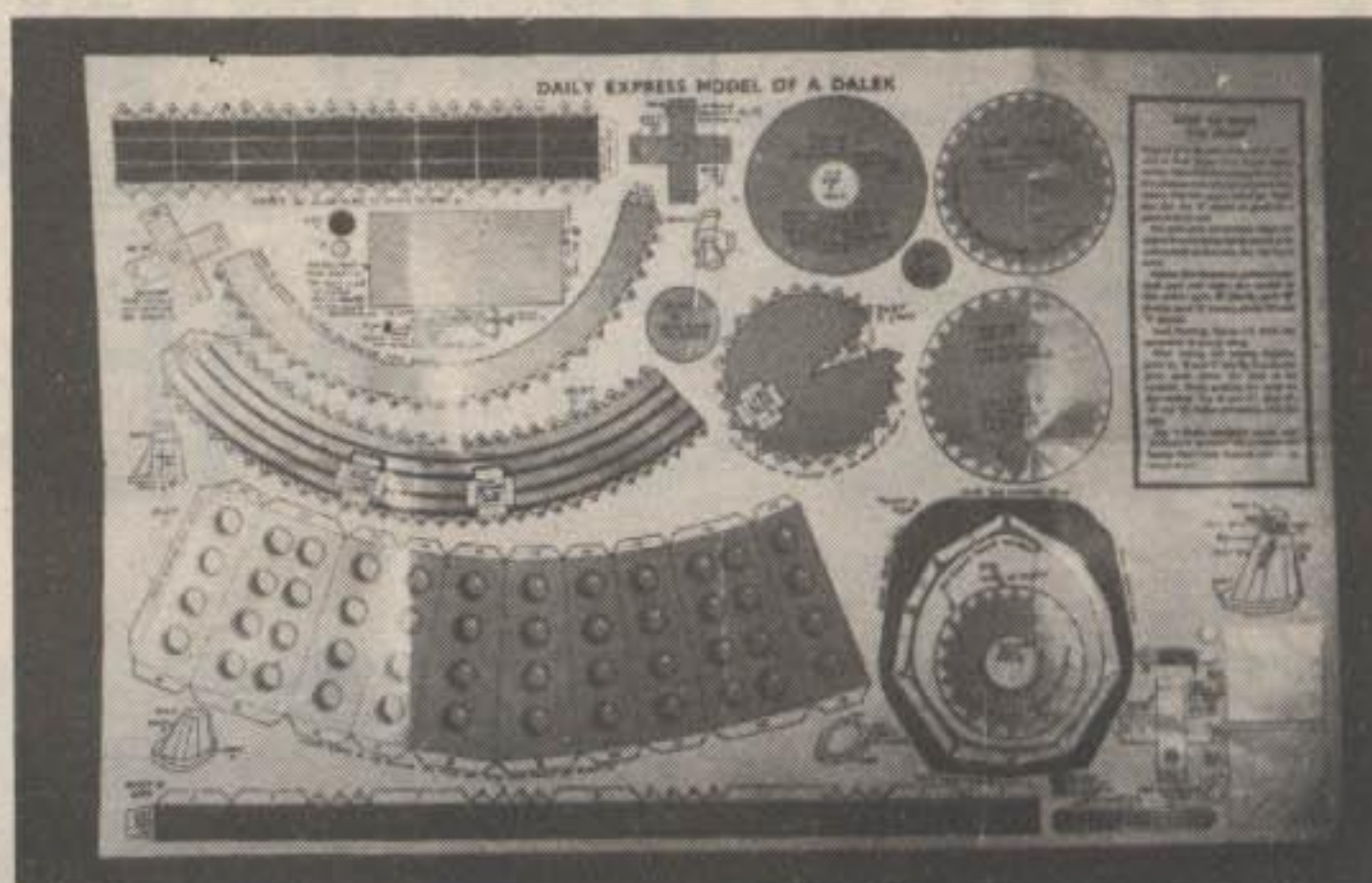
From the sublime to the ridiculous the following was spotted in a woman's magazine describing a children's garden game. Game title: Daleks. Procedure: "Best played in gym shoes or bare-foot. Big children pair up with little ones at the starting line. Little ones, gently please, stand on big one's feet, facing them and holding on with arms and hands so that they can lean out slightly away from one another. At 'Go!', big ones then lumber off, Dalek-fashion (?), with passengers to winning post." We wonder if Terry Nation knows about this?

Our grateful thanks to Mick Hall of Luton, Bedfordshire for the photographs and following descriptions. Firstly *The Daily Express Model of a Dalek*. This comprises a large piece of semi-thick paper with the various sections of a Dalek printed on it in silver and black. The idea behind this print is to stick to a sheet of card, cut out the various parts and then assemble "your very own Dalek!" This item is circa 1965 and rumoured that it was only given away as a prize to the runners up in a Win a Dalek competition.

Next we have the Dalek Toilet Soap, again circa 1965 and made by Northants Association for the Blind. The box contained three "soapy" Daleks!

The next picture is of the Herts Plastic Moulders Dalek which came out also in 1965, along with a companion Mechanoid. Both these models were immensely popular at the time yet today they seem to qualify as the rarest of the survivors. Made out of polyurethane plastic it has three small wheels in its base. The eye, sucker arm and gun all swivel due to a simple ball and socket arrangement. The one thing that sets this model above all others for realism is that the lights on the dome are

MERCHANDISING CONTINUED



spherical, as were the BBC originals until 1972. In fact, this model rated so highly in authenticity during the '60s that the BBC used many of them in the model shots of the conveyer belt production line in the Daleks' spaceship for the story *Power of the Daleks*.

The final photo depicts another product of 1965. The Dalek Oracle has to be one of the rarest pieces of Dalek memorabilia. It is

also one of the most interesting. The set comes complete with a small model Dalek which answers all the questions. There are question and answer sheets as well as a card stand in which to place the Dalek. Manufactured by the same company that gave us the Cutta-mastic Dalek, Bell Toys, the Dalek Oracle is played in exactly the same way as the famous Magic Robot.

4-Dimensional Vistas

PART VI



WHEN FACED WITH A MYSTERIOUS DOME, PARTLY BURIED IN THE SNOWS OF THE ARCTIC AND POSSIBLY INHABITED BY AGGRESSIVE GIANT MARTIANS...

KNOWING THAT THEIR ADVERSARIES, THE ICE WARRIORS, WOULD RESPOND JUST AS DIRECTLY...



MOST ORDINARY PEOPLE WOULD CHOOSE TO GIVE IT A MISS AND STAY AT HOME...



BUT THE UNIT KNOWN AS SAG 3 ARE NOT ORDINARY PEOPLE.



SO THEY CHOOSE TO ADVERTISE THEIR PRESENCE WITH A DIRECT ASSAULT...

AN ASSAULT STRENGTHENED BY YEARS OF TRAINING AND A TELEPATHIC BOND OF UNDERSTANDING.



LEAVING THEMSELVES WIDE OPEN TO TACTICS OF A MORE OBLIQUE NATURE...

IN THE SHAPE OF TWO MAGNETIC MINES, LOBBED FROM A RELATIVELY SHORT DISTANCE...

... AND DESIGNED TO CLING TENACIOUSLY, IN SPITE OF THE WARRIORS' EXPERT HANDLING OF THEIR ASSAULT VEHICLE.



CLUNG!



THROWN INTO A SHRIEKING, CLANKING 180 DEGREE TURN, THE VEHICLE SPUN IN A TIGHT CIRCLE.

THE GUNNER EVEN MANAGED TO SQUEEZE OFF A FEW SHOTS...



BEFORE THE SHORT-FUSED MINES ERUPTED, DRIVING TWO EXPLOSIVE FORCES THROUGH SOLID METAL... AND ANYTHING ELSE THAT HAPPENED TO BE IN THE WAY...

THE DRIVER, SLUMPING FORWARD ACROSS HIS CONTROLS...

SENT THE VEHICLE HURLING FORWARD BACK INTO THE DOME...





THROUGH THE FLAME AND SMOKE
THE WHITE-CLAD DEVILS EMERGE...

BLAM! CRAK!
BLAM!



BRINGING WHITE-HOT TERROR
IN THEIR WAKE... INTO THE ICE
WARRIORS' VERY DOMAIN...

STRIKING THE FIRE OF BURNING
FEAR INTO THEIR HEARTS!



THAK!



FWOMP!



AUTEK! YOUR
DEFENCES ARE BREACHED!
THE INVADERS ARE
APPROACHING THE
OPERATIONS AREA!

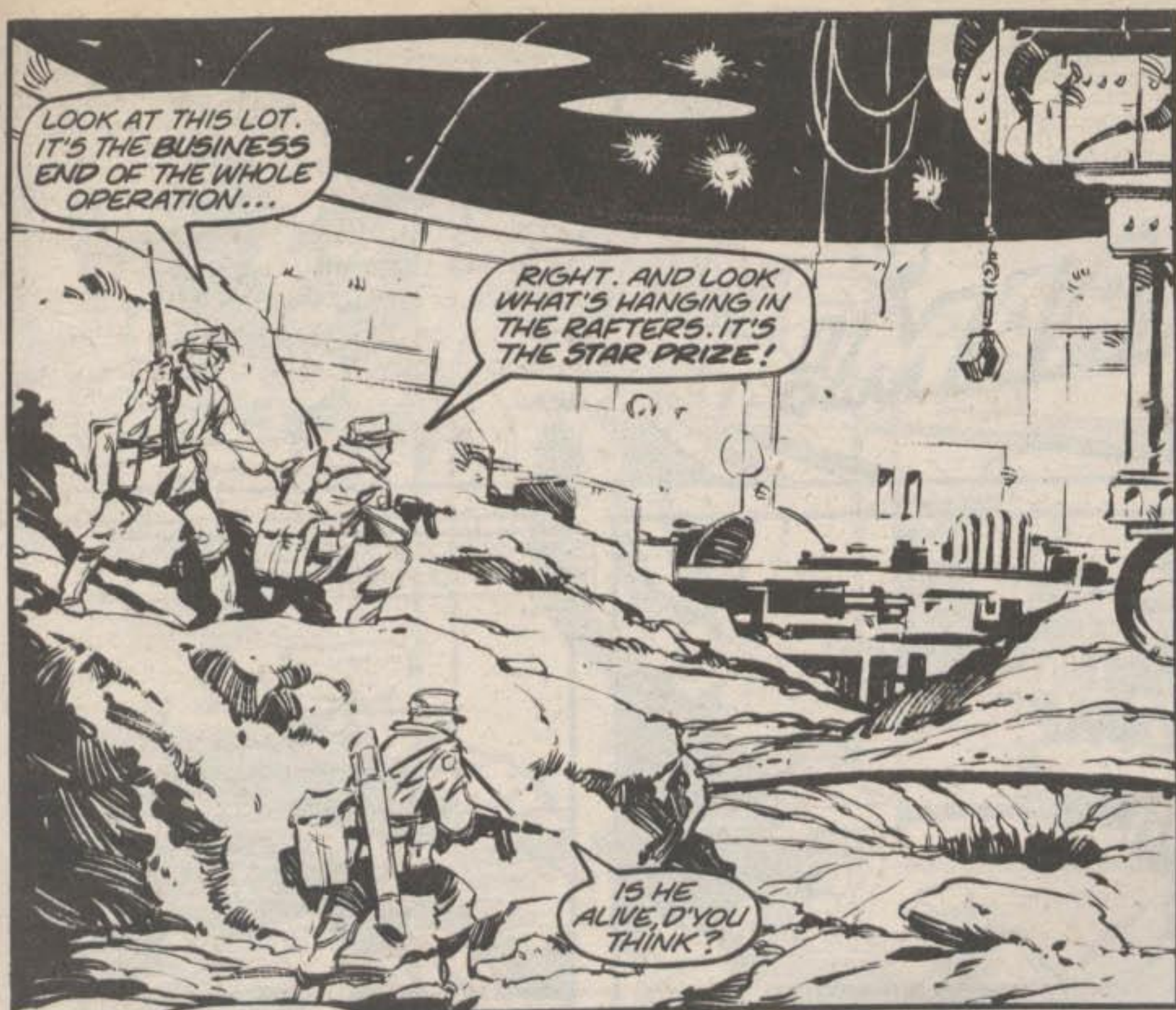


I WILL GIVE
THE ORDER TO
LIFT OFF. OUR
MISSION HERE
IS OVER!



WHAT OF OUR
PRISONER, THE
TIME LORD?

BRING HIM INTO THE
BODY OF THE SHIP.
WE CAN DISPOSE
OF HIM LATER!



LOOK AT THIS LOT.
IT'S THE BUSINESS
END OF THE WHOLE
OPERATION...

RIGHT. AND LOOK
WHAT'S HANGING IN
THE RAFTERS. IT'S
THE STAR PRIZE!

IS HE
ALIVE, D'YOU
THINK?



ONLY ONE
WAY TO
FIND OUT.



AT LEAST
HE'S HUMAN...
I THINK.

HE MIGHT HOLD
THE CLUE TO
ALL THIS...

HMMM...



EVER FEEL LIKE
THE WORLD'S TURNED
ON ITS HEAD?

ALIENS...
SPACE CRAFT...
TIME WANDERERS.



EVERYTHING WE'VE BEEN
TRAINED FOR, EVERYTHING
WE BELIEVED IN... IT'S
HAPPENING... NOW.



WE FINALLY
CRACKED IT,
SON.

LET'S GO!



UNNNH!

FZOW!

EPISODE 1

The ballad of 'The Last Chance Saloon' drifts down the dusty main street of Tombstone as three riders gallop into town. They are the Clanton brothers come to seek revenge for the killing of their other brother, Rube. Tethering their horses outside the Livery stable they saunter down towards the Last Chance Saloon.

Suffering from toothache the Doctor staggers from the Ship in obvious agony, followed by Steven and Dodo. What he needs is a dentist. Looking round Steven and Dodo find a sign across the street saying; 'The O.K. Corral. Tombstone'. Much to their delight they realise that they are in the 'Wild West', although from the Doctor's point of view he sees his chances of availing himself of a dentist in this time and place as negligible.

Meanwhile, down at the saloon Seth 'snake-eyes' Harper greets the Clantons with a rebuff for being late. Ordering up drinks they sit at one of the tables and plan their ambush.

An over zealous Dodo and Steven

Steven practices his draw, pretending to be 'Dead-Eye Steve', the fastest, meanest gun in the west. Unfortunately a certain Wyatt Earp has been listening and introduces himself by shooting one of the Doctor's prize pistols from Steven's hand. He invites them all (at gunpoint) to accompany him to the Sheriff's office in order to identify themselves in a law abiding manner. They all set off down the street.

In the saloon Harper and the Clantons discover that none of them has actually met their prey, Doc Holiday, although Seth followed him into town earlier that morning. Going on descriptions of Holiday, dapper little man with a black box, black coat, a gambler in fancy dress, the four gunslingers reckon on recognising Holiday without much trouble. Listening to this conversation is Kate, the saloon's singer. Resting between songs she finishes her drink and tells Charlie the barman that she has to run an errand she has just remembered. She bustles swiftly out of the establishment.

As Kate walks down main street



emerge from the TARDIS dressed in suitable attire for the occasion. They compliment the grumbling Doctor by placing a black hat on his head. He thanks them, mumbling that it will keep the rain off! Playing with his borrowed six-guns,

towards the newly installed dentists she collects several wolf-whistles from her many admirers.

In his surgery Doc Holiday supervises the installation of his equipment as Kate walks in. She rebukes him for not giving ►

up gun fighting as he promised. He is a little surprised for as he explains his days of 'guntotin' are over and a new life of dentistry lay before him with Kate as his lady wife. She mentions the name Clanton which angers the Doc and he swears vengeance. This causes a further argument, the sound of which spills into the street.

From down town a voice calls. It is Bat Masterson, the town Sheriff. There is no love lost between these two men and the Doc re-affirms his pledge to stay out of trouble. Bat Masterson accepts this but says there will be no further warnings.

As Doc and Kate depart, Bat's old friend, Wyatt Earp joins him escorting the three time travellers. The Doctor introduces himself as Doctor Calligari, Steven as Steven Regret, tenor and Dodo as Miss Dupont, wizard of the ivory keys. A humble troupe of travelling players. Bat Masterson is polite but brunt. There is no theatre in Tombstone and he suggests the they keep moving. The Doctor explains

In the jailhouse the Doctor explains how he came in possession of Holiday's gun.

about the need for a dentist and eager to hurry things along Masterson guides them towards Doc Holiday's. Thanking him they leave. Earp and Masterson are worried. With Holiday and the Clantons in town they are all heading for a load of trouble.

Reaching the dentist Steven is still protesting over the ridiculous titles the Doctor had given them. He tells Steven to stop fussing as they will be leaving Tombstone tomorrow and be back in the TARDIS for lunch. Hanging outside the surgery is a gigantic casting of a tooth which puts the Doctor off entering. Dodo and Steven insist he get treatment and they will book some rooms down at the saloon while they wait for him. Most reluctantly the Doctor enters the building.

Inside the Doctor finds the surgery empty. Then he hears muffled voices from the back room. Going through the Doctor reveals he needs the services of a dentist. His first customer, Doc shows the Doctor to the dental chair. He tells Kate to wait in the back room, after she has insisted on watching, as she cannot stand the sight of blood. The infected tooth is obvious and a pair of pliers are swiftly in the Doc's hand. Ascertaining that there is nothing to dull the pain, bar a slug of 'rattle snake oil' or 'a rap on the cranium' the Doctor braces himself for the inevitable.

In the Last Chance the gunfighters are getting a little impatient. Bill Clanton decides to shoot a few bottles to demonstrate his 'fancy shooting'. This action swiftly clears the saloon just as Steven and Dodo arrive. Asking Charlie

for some rooms they sign the register in their new aliases much to Charlie's delight as he is looking for a new singer and pianist. They turn the offer down as they will only be staying for one night. Going up to their rooms, Dodo leaves one key for the Doctor! Hearing this the Clantons and Harper take a sudden interest in the strangers. Holiday normally travels alone and as Billy says; 'Now any of you boys ever see a singer carry six guns afore?'

Ike Clanton gets an uneasy feeling and tells his brother Phin to go fetch Steven and Dodo down stairs while Seth takes a trip down main street to find Holiday.

In the dentistry a tooth is held between the jaws of the Doc's pliers. The Doctor's extraction has been made. While Doc goes out the back to give the Doctor's tooth to Kate as a souvenir Seth Harper strolls in the front and mistakes the Doctor for Doc Holiday. The Doctor accepts an invitation from 'the boys' to meet them at the saloon within five minutes or they will come 'a lookin'. Holiday and Kate overhear the conversation and play along with the deception. He gives the Doctor a gunbelt and holster along with one of his own guns that has his name engraved on the side. He feels the Doctor would otherwise be 'undressed' to walk down main street. Thanking the pair the Doctor sets off towards the saloon.

In the Last Chance Saloon Steven and Dodo have returned downstairs as Seth walks in with the news that Holiday is on his way. Ike insists that Dodo play and

Steven sings and while they argue the point Billy snatches Steven's guns. "You don't need guns to sing, Mr Regret.

Reluctantly, the two choose the ballad of the 'Last Chance Saloon'. As Dodo plays piano and Steven sings the Doctor walks ever nearer to certain death. Four guns are trained on the swing doors ready to blast away.

EPISODE 2

Still in a great deal of pain the Doctor takes his time walking down to the saloon causing an infuriated Steven to sing the 'Last Chance' ballad several times.

From his window Doc Holiday watches the Doctor's progress. Once Doc Holiday is 'officially' dead then he can start a new life under a new identity. He turns for Kate's approval only to find a note saying she has returned to the Last Chance Saloon.

In the bar Steven argues against continuing, or at least changing the song, but Ike insists on the same song. Steven is spared yet another chorus when Kate bursts in, furious to find someone performing in her place. She swiftly packs Dodo off upstairs keeping Steven to play piano. He has little choice. Singing and dancing on the bar and tables, Kat distracts the Clantons allowing the Doctor to enter the saloon unchallenged. Applauding with the others the Doctor is approached by Seth Harper who introduces his friends the Clantons. The name resounds in the Doctor's mind and



he tries to make his excuses to leave but the Clantons are having none of that. They insist on their chat about their late brother Ruben. The Doctor suggests that they leave such matters in the hands of the authorities, but as that is Wyatt Earp, the Doc's friend, the Clantons see that as being a little one sided. It dawns on the Doctor of the deliberate conspiracy of identity but he is prevented from explaining by Kate who corroborates Holiday's deception. Insisting that Doc only lent him the gun the Doctor wheals the weapon in frustration. There is a shot and Seth's gun is blown from his hand. With everyone believing the Doctor responsible he takes advantage of the situation and lines up Harper and the Clantons against the piano just as Wyatt Earp and Bat Masterson arrive. Wyatt soon takes in the situation and to avoid further trouble arrests the Doctor.

Doc Holiday, the true perpetrator of the shooting, remains hidden upstairs and is forced to hold the inquisitive Dodo captive. It is not long before Kate arrives and is none too please to find the Doc with Dodo.

In the jailhouse the Doctor explains how he came in possession of Holiday's gun. Wyatt decides to go see his old 'friend'. While the safest bet for the Doctor is to remain locked up!

Down the street, in the saloon, Steven is having a hard time insisting that his friend is not Doc Holiday. He can prove what he says if only he could get the Doctor out of jail. This suits the Clantons

who prepare an escape plan.

Up in the hotel room Doc is getting impatient and thirsty. Kate checks the saloon but the Clantons are still drinking. Doc insists on a drink and a quick thinking Kate reminds him that he left a bottle back in the surgery. He sets off promising to return immediately.

Peering into the gloom of the surgery Doc lights a lamp. He is surprised to find Wyatt Earp waiting for him. Even more surprised when his old friend orders him out of town. "When the Clantons finally wise up, why, there's gonna be shootin' Doc, and I can't keep that old guy locked up in jail forever."

Doc still complains that he has just set up shop. Wyatt explains that it is only a temporary measure until things blow over. Old Pa Clanton and his boys are running the biggest rustling operation the territory has ever seen. Bat and himself cannot handle the situation alone and so Wyatt has sent for his brothers. In the meantime he wants no trouble.

Johnny Ringo calmly shoots Charlie dead and then goes over to a table to finish his drink.

Ike Clanton gives Steven a gun and outlines the escape plan. Steven will slip the Doctor the gun through the bars of the jailhouse. The Doctor then pulls the pistol on Bat and Wyatt and gets them to open the cell door. The Clantons will wait outside for the Doctor to come out then he can prove who he is. An obvious trap but Steven plays along with it for now. However, Ike senses Steven does not trust them and sends Phin to follow Steven. Billy is sent to fetch a rope.

Meanwhile in the hotel room Dodo helps Kate fix her hair as she tells of her intention to marry Doc. She has known them all in her time, Jessie James, Billy the Kid and Johnny Ringo but the Doc is the best of the bunch and since meeting up with Wyatt he seems intent on settling down. Just then Doc bursts in with the news that Wyatt is 'gunning' for him and that they must leave town before dawn. For in his whole life Doc has never killed a friend. Kate goes off to get packed.

Over in the jailhouse the Doctor is studying a wanted poster of Johnny Ringo when Steven calls from above. Getting up the Doctor is pleasantly surprised to see the boy and learns that Dodo is all right but furious when Steven thrusts the gun in his hand and disappears into the night. Quite happy to be locked up he calls Wyatt over and gives him the gun. "People keep giving me guns and I do wish they wouldn't".

The Doctor explains that Steven and the reception committee will be waiting outside in ten minutes. Wyatt thanks the Doctor and prepares for trouble.

Over in the Last Chance Saloon Ike Clanton is arousing a lynch mob claiming

that Doc Holiday is the 'meanest man that has ever polluted the fair name of the west, while he's around there will be nothing but trouble and bloodshed!'

The crowd all shout in unison and agree to 'stringing up' Doc from the nearest tree. Steven returns from his errand with Phin. Ike tells Billy to rope Steven up in case Doc doesn't come out then Regret can swing in his place. The mob surge off down the street.

In the hotel, Kate, Doc Holiday and Dodo make good their escape while the fracas ensures in front. However, it is not without incident. On the way through the bar the bump into Seth Harper who challenges Doc. Seth loses and is Holiday's first victim in Tombstone.

Bat calls Wyatt over to the jailhouse door as the mob approaches. The Doctor 'breaks out' of the unlocked jail and joins Wyatt and Bat. "Somebody's fixing up a reception for yer!" claims Wyatt.

The Doctor looks down main street and is horrified to see the trussed up form of Steven on the back of a horse.

Ike calls out for Holiday. Wyatt Earp tells them to clear the street. Doc is his prisoner. "That's too bad. For if he ain't out of there in two minutes his friend Regret here is gonna swing in his place", replies Ike.

It's stalemate for the Doctor. Either Steven dies or he does. There seems no way out!

EPISODE 3

With Steven's life in the balance Bat Masterson threatens the Clantons at rifle point, telling them to go home. They ignore his warning. The Doctor pleads with Wyatt and Bat to let him go outside and hopefully convince the mob who he really is. Wyatt Earp plans to get round the back of the crowd and take them surprise while Bat keeps them busy at the front of the office.

Billy Clanton continues to call for Doc and pushes Bat to the verge of opening fire. Fortunately, Ike Clanton intervenes, struggling to keep the right side of the law.

All the time the Doctor is getting more and more agitated.

Outside Ike tells Phin to string up Steven. As he places the rope around Steven's neck the butt of a sixgun knocks him unconscious. Wyatt has arrived from behind and is now covering the mob with his guns. Caught between the potential crossfire from the Sheriff and the Marshall the lynch mob disperse, all except Phin who is arrested for attempted hanging. As the Clantons argue the point with Wyatt, Charlie the barman runs up and tells them about the Doctor not being the Doc as Holiday has just been in the bar and shot Seth Harper. Furious, Billy and Ike set off for their ranch to tell their 'Pa' of the Marshall's deceit and get him removed from office.

With Phin safely locked up in jail the ►



Doctor and Steven bid their farewells to the Marshall and Sheriff and return to the Saloon.

At that moment, Pa Clanton, Billy and Ike storm into the bar. Pa orders his 'boys' to find him the 'top gun', Johnny Ringo, with the offer of five hundred dollars for his services.

The Clantons barge out of the Last Chance just as Steven and the Doctor come in. Before they can go up to their rooms Charlie informs them that Dodo has ridden out with Doc Holiday. Steven is shocked and worried while the Doctor insists that Doc is a close friend of his and there is nothing to worry about.

Doc, Kate and Dodo arrive in the next town from Tombstone. Kate reckons they should keep on going but Doc reasons there would be no point as the chances are they will have to return to Tombstone very soon.

Booking into a room the argument continues until Dodo reminds them that she has to get back to Tombstone and Kate finds herself outnumbered. Doc disappears downstairs for refreshments when minutes later a few shots ring out. He has just bumped into an old 'friend'!

Much later, in Tombstone, Charlie is just shutting up shop when a stranger strolls in and demands a drink. Charlie instantly recognises him as Johnny Ringo! Getting himself tongue-tied Charlie lets slip that the Clantons are 'gunning' for Holiday and they want Ringo's services. Charlie gets excited at the thought of Watt Earp's face when he learns that Ringo is about and makes the mistake of telling this to the gunslinger. Johnny Ringo calmly shoots Charlie dead and then goes over to a table to finish his drink.

Next day in the nearby town Dodo is ready to return to Tombstone. However, Doc hesitates saying; "Maybe today, maybe tomorrow".

Dodo gets angry, after all he did promise, and she pulls a gun on him. Giving her his word as a Gentleman of Georgia that he will take her back before nightfall she relaxes and puts down the gun. Doc smiles, saying that he didn't want to have to shoot her and shows her a concealed gun in his pocket. Dodo faints and as Doc catches her Kate

It doesn't take too much deduction to work out that Johnny Ringo is responsible.

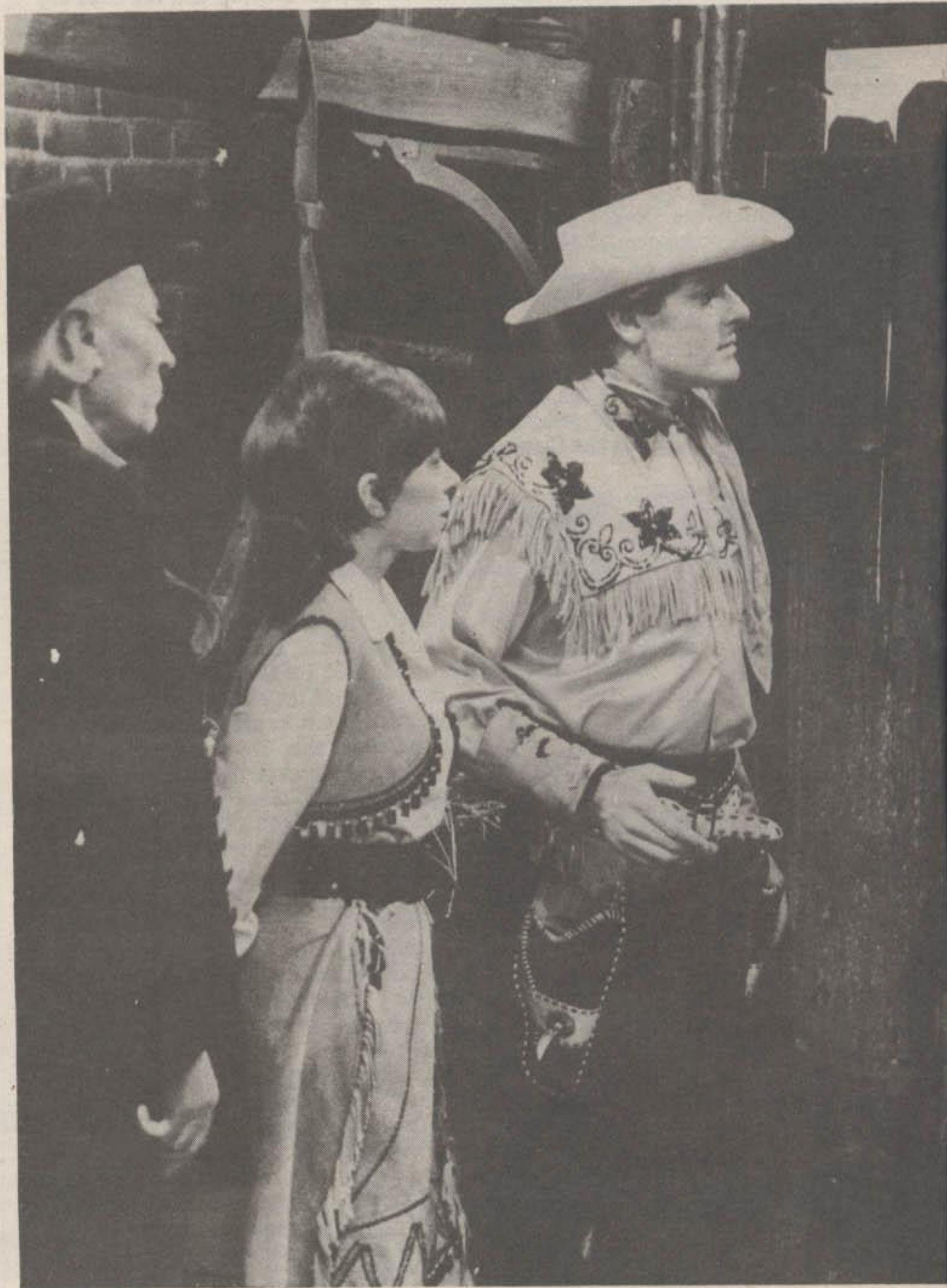
walks in and is less than pleased at the sight that greets her.

In the Last Chance Saloon the Doctor and Steven come down for breakfast and discover Charlie's body. Johnny Ringo is also still there whom the Doctor recognises from the wanted poster he read in jail.

At the jailhouse, Warren Earp, the youngest of the Earp family, has turned

up with news that Morgan Earp can't make it as he has got himself mixed up in a range war and there is no news of Virgil who could be anywhere between Tombstone and Montana. Just then the Doctor walks in and informs them that Dodo has gone off with Holiday and that Steven has teamed up with Ringo to search for them. The mention of Ringo's name creates a deathly hush in the jailhouse and Phin Clanton gloats that they had better let him go while they still have the chance. On top of all this the Doctor has to report the murder of Charlie the Barman. Bat and Wyatt go off to the saloon leaving Warren in charge.

Arriving in the first town since Tombstone Ringo is certain that Holiday will be here somewhere. Steven and Ringo



take different sides of the street and begin their search. Ringo doesn't find Holiday but he does meet up with his ex-girl, Kate. Covering for Doc Kate says that he is in New Mexico with Regret's girl, Dodo. Not really believing her Johnny tells Kate to get packed as she is coming back with him to Tombstone for a little job and then on to New Mexico to find Doc!

From behind bars Phin is goading Warren about not being old enough to hold down the responsibility of the office. Phin says that he reckons that Warren's brothers have left him to do all the work not like his brothers who are standing right behind the lawman. Determined not to fall for the oldest trick in the book the young Earp ignores Phin's

warning and discovers too late that it wasn't a trick at all. Ike and Billy Clanton are standing in the doorway. They demand the keys to the cell. Warren is ordered to get them from the table. Clumsily he starts to pick the keys up and then grabs for a gun. The Clanton's are too quick for him and he falls to the ground mortally wounded. Billy grabs the keys and releases Phin. They all rush from the jailhouse.

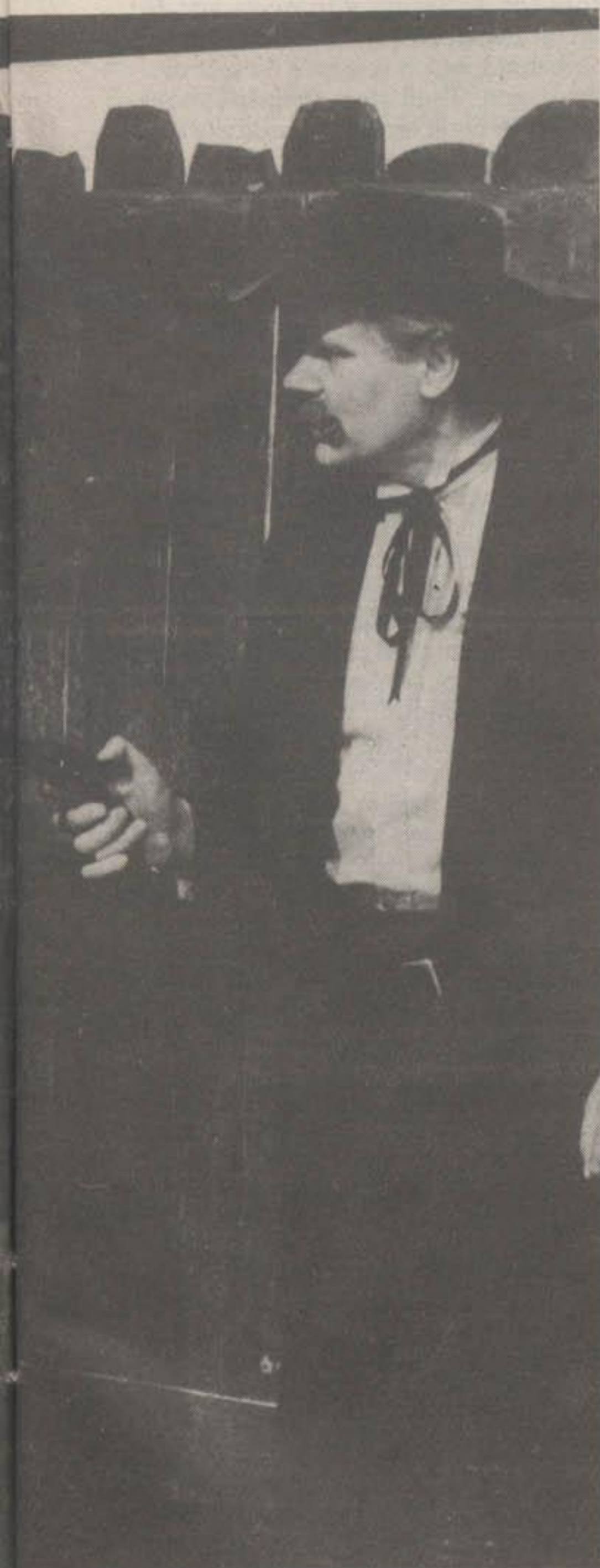
EPISODE 4

Wyatt Earp, Bat Masterson and the Doctor lay Charlie out on the bar and cover him with a sheet. It doesn't take too much deduction to work out that Johnny Ringo is responsible. With grave trouble imminent Wyatt need all the help he can muster. Although the Clantons now know that the Doctor is not Doc Holiday they did see him shoot a gun from Seth Harper's hand, or at least they think they did! The Doctor is going to be a useful person to have around when the shooting starts and so Wyatt deputises the time traveller there and then. As a deputy

ranch to arrange a showdown at the O.K. Corral come sun-up.

The Clantons are just finishing their supper when they hear an approaching horse. Ringo recognises the rider as Virgil Earp, Marshall of Dodge City. In an attempt to keep surprise on their side Ringo waits upstairs as Virgil is invited in to the house. He delivers the ultimatum and as he turns to leave he asks whose side Steven is on. Steven replies that of the Earps but Pa Clanton refuses to let him leave and Virgil rides off alone. Ringo comes down and outlines his plan. Ike, Billy and Phin will face out the Earps while he, Ringo, comes up from behind and takes the Lawmen by surprise.

As Wyatt broods in the jailhouse the Doctor asks what part he is expected to play in the forthcoming affray. Bat tries to reason with the Marshall but to no avail. Then Virgil returns with the news that Johnny Ringo is now out at the Clanton's along with Steven and Kate. Things are looking bad until Doc Holiday is brought in at gunpoint by Dodo. When



badge is pinned on the Doctor, Virgil Earp walks into the saloon. A greatly relieved Wyatt greets his brother and then they all return to the jailhouse to make plans.

Jubilant at the killing of Warren Earp, Ike, Billy and Phin return to the Clanton ranch. Johnny Ringo, Steven and Kate

Wyatt and Virgil start their infamous walk down the main street towards the O.K. Corral.

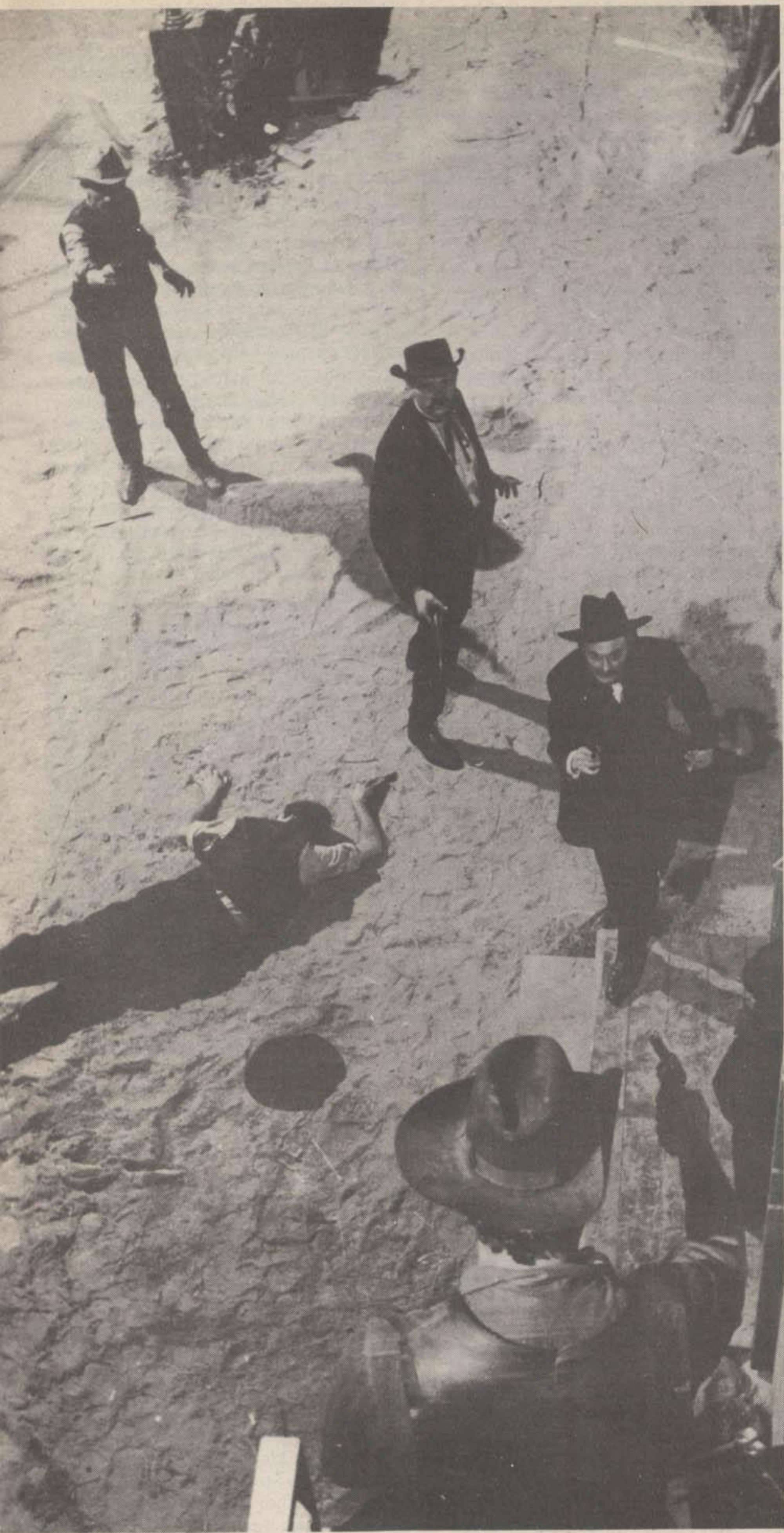
are also there. Pa Clanton is none too pleased with this latest news; "Well glory be. Now you really have declared war!"

In the Sheriff's office they find Warren barely alive. Warren manages to tell them what happened and before he dies he makes Wyatt promise not to tell Morgan that they got his gun. Full of hatred Wyatt swears vengeance and against Bat's advice, sends Virgil out to the Clanton

Holiday learns that Kate is with Ringo he tells Wyatt that come sun-up he will be fighting alongside him whether he likes it or not. The Doctor is amazed that law and order cannot be upheld without the use of fire-arms. Wyatt explains that now he has Doc back then the time traveller can hand in his badge any time he likes. Thankfully the Doctor hands over the badge of Bat and at the same time gives Doc Holiday back his gun. With that the Doctor and Dodo leave as Doc begins to outline his plan.

Back at the Last Chance the Doctor expresses his anxiety over future events. Also he is very worried about Steven. On hearing this Bat asks a favour of the Doctor. To ride out to the Clanton ranch and try and convince them that they will get a fair trial. While there he may get a chance to help Steven. The Doctor agrees.

Just over an hour later Ike, Billy and Phin leave their ranch and head for town. ►



A few minutes later a carriage arrives and the Doctor is knocking at the door. Stepping in, and to a much surprised Steven, he announces that he is the deputy Sheriff of Tombstone. Addressing Pa Clanton he asks for him to call off his boys in exchange for a fair trial. Pa Clanton refuses, saying that his boys were the ones who were challenged. The Doctor presumes that Pa Clanton prefers to see his sons shot down in the street. The smile completely vanishes from Clanton's face when the Doctor tells him that Doc Holiday is there in town waiting. Kate owns up that her story of Doc being in New Mexico was a lie.

Johnny Ringo and the Clantons arrive at the O.K. Corral. Leaving the Clantons to wait, Ringo instructs them to start firing before the Earps get into range and to keep on firing, giving them no chance to look behind which is where he will be.

Wyatt and Virgil start their infamous walk down main street towards the O.K. Corral. The Clantons see them and prepare. Ike gives the word and his brothers open fire. Wyatt and Virgil dive for cover.

Losing the element of surprise Ringo grabs Dodo as a hostage.

On the side-walk Doc doesn't hear Ringo creeping up behind him. Fortunately Dodo shouts a warning and Doc spins round. Losing the element of surprise Ringo grabs Dodo as a hostage. Doc is forced to throw his gun out into the street. As Ringo edges towards it Doc pulls out his concealed pistol and shoots the outlaw dead.

With Doc joining Wyatt and telling him of the demise of Johnny Ringo the fight heats up. Attempting to gain a better position Phin is the first to fall. Determined more than ever to get Doc, Billy recklessly dashes across the street only to be stopped by several bullets. Ike, seeing the battle is lost starts to climb some stairs next to a store. Doc and Wyatt run to the bottom of the steps and Ike tries to fire. He is out of bullets and has nowhere to run. He throws down his gun but knows there will be no mercy. Doc, Wyatt and Virgil raise their weapons and fire simultaneously. Ike drops to the ground, dead!

Much later that day the Doctor, Steven and Dodo are accompanied back to the Livery stable by Kate and Doc. The latter pair have to leave Tombstone as Wyatt is no longer a lawman and Bat Masterson has issued a warrant for Doc Holiday's arrest. Doc shows the travellers the wanted poster worth 2000 dollars. "It's a very good likeness", comments the Doctor and is given the poster as a memento.

Doc and Kate bid farewell and leave hand in hand. A few moments later the TARDIS engines engage and the blue Police Box fades from the American west

OFFICIAL ANNIVERSARY VOLUME

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By
Mark Harris

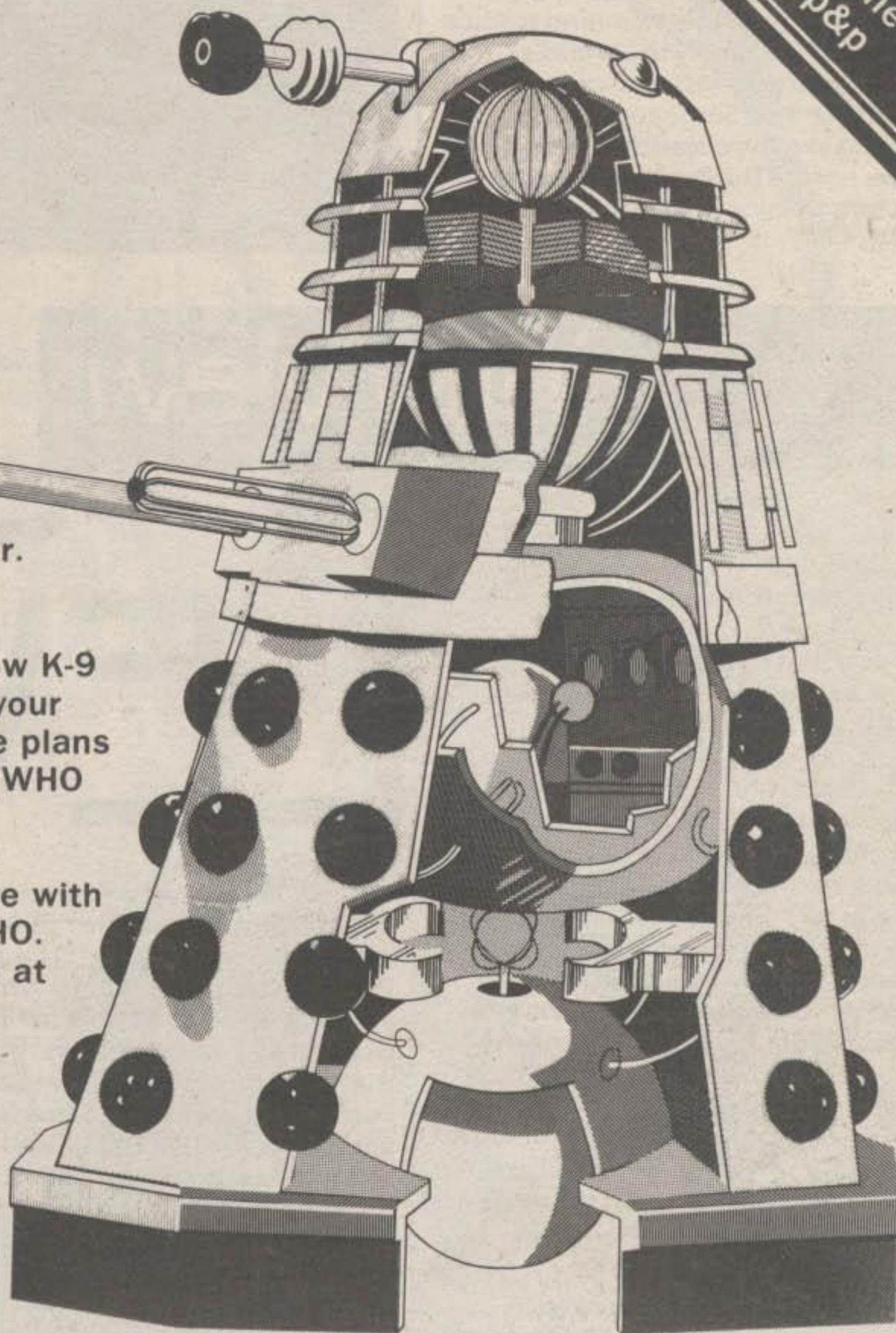
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John Levene receives more fan mail now – eight years after leaving the regular *Doctor Who* cast – than he did when he was playing U.N.I.T.'s Sergeant Benton. Which surely must say something for the popularity of the character among die-hard fans of the early shows. Yet Levene's association with the world's longest running science fiction series (probably the world's longest running series – period!) goes back further than Sergeant Benton. Levene played the occasional *Who* monster before the Benton character was even a twinkle in a casting director's eye.



interview JOHN LEVENE

by Richard Landen

Levene was born John Woods, in 1941 in the cathedral town of Salisbury in Wiltshire. He left at the comparatively early age of twenty one. Friends suggested that he go to London and become a model. "The idea didn't appeal to me!" he says simply. Soon he had landed a job, working in a men's shop in Regent Street, but selling raincoats to tourists wasn't his idea of an exciting career. Then one day, a celebrity customer changed his life. "A very famous actor, Telly Savalas, walked into the shop to sow the seeds of fame. He was making a movie called *The Dirty Dozen*, at the time. I just said to him, 'I'd like to be an actor. He said, 'With your looks and your voice, you could be. I can offer you a job as an extra, a U.S. soldier. Just come out to the studio and mention my name.'" But when Levene did just that, he found that he could not work as he was not a member of the Actors' Union, Equity.

Levene signed on with an agency which supplied actors for walk-on parts, Dent and Degray, "And my first job was on the old Gerald Harper show, *Adam Adamant*." From there, Levene made many appearances in walk-on roles on British television and became almost a regular on *Z-Cars*. "I became very popular with Stratford Johns, John Slater and Jimmy Ellis, so much so that my 'naturalism' was allowed to flow. I used to have the one line as the policeman at the opening of every episode answering the phone and talking to the old lady who had lost her cat or the down-trodden husband."

After making something of a name for himself on the 'extra' circuit Levene received a phone call from his agent. The BBC was looking for six strong extras. "It's twenty quid a day," he said, 'Yeti. Four days, two days studio.' Boy, was I

thrilled. There I was with Patrick Troughton and Frazer Hines. My heroes. I watched them at home." Though the work was hard, the *Doctor Who* cast always seemed to be able to find time for clowning. "One day, we were down in the Underground at Covent Garden. Frazer and I got on like a house on fire and one of the first things that happened was that Frazer pinned a number on my back and then we did a ballroom dance around Covent Garden, with me dressed up as a Yeti. After that, I did a Cyberman and my walk-on status began to go. I

Though the work was hard, the *Doctor Who* cast always seemed to be able to find time for clowning.

thought I wouldn't get any more work." But it was while playing a Cyberman in *The Invasion* that the director Douglas Camfield approached Levene about the character of Benton. Within a few months, Levene found himself back with the *Doctor Who* team, as Sergeant Benton of U.N.I.T.

"Jon Pertwee, to me, was like a movie star. And when I first met him he came straight over and was so nice. Jon was the most giving Doctor of them all, always ready to give advice that I was ready to take." Sergeant Benton, in fact appeared

in the last story of the first season credited as "Platoon Under Leader", and also in the same episode as a Primord. Benton became part of the regular team from *Terror of the Autons*. "One of the best scenes in that was when the dummies came to life in Hepworths shop window." Overall Levene had four years with Jon Pertwee and one with Tom Baker, all of which he enjoyed immensely. "Technically speaking, Richard (Franklin), myself and Katy (Manning) had the hardest job in *Doctor Who* because it's very difficult to walk in and deliver two lines and make an impact."

On the comedy side of the production Levene remembers his favourite scene from the *Invasion of the Dinosaurs*: "The best gag that I have ever come out with and one that I did with real panache was when U.N.I.T. had captured a dinosaur in an aircraft hanger and, of course, the Doctor and the Brigadier were discussing the escape while I waited for my cue from behind the door. I had to come in and say something like, 'Excuse me sir, but...' My cue was when the Brig said, 'Well, goodness knows how it broke a chain like this.' And then as I walk up the Doctor's line is, 'Well, Brigadier, the one thing we know for sure is that it's large, dumb and stupid,' and of course Jon is looking at me as he says it. On the actual



take, with a full Gallery, I said, excuse me a minute, can we hold. Could someone please ask Mr Pertwee not to look at me when delivering the line, 'it's very large, dumb and stupid.' Of course, Jon creased up and Nick (Courtney) was in tears and with the smiling expressions on people's faces the whole Gallery fell about laughing."

While on the subject of *Invasion of the Dinosaurs*, Levene recalls how the Director, Paddy Russell cut one of the better "natural" scenes of the day. "I had a scene where Jon Pertwee had knocked me out. And Nick had to come in and say, 'Benton, you traitor, you've let the Doctor go.' The Brigadier and I exchanged the most marvellous look because he looked at me as much to say, 'The next time you break the rules Benton, you're for a court marshall.' And I gave him a look as if to say, 'Well, it was the Doctor, sir!' It was a real magic moment that was cut and ended up on the floor."

When it comes to action and stunt work, Levene is all for realism. He recounts two incidents that left more than just a bruise. In *The Mind of Evil*, Levene had to fall from a moving lorry after a gun wound. "I remember I really hurt myself falling out of that lorry

Benton became part of the regular team from *Terror of the Autons*.

because if the kids were going to see Benton shot there was no point in me just going 'Ah, ooh, it hurts', I had to do the whole number. I fell out of that truck and my leg caught on the handrail and I grazed and cut myself. That look of agony in the photograph is pretty genuine." In the story *The Daemons*, an omission on the part of the props department made things a little too real for comfort. "In that story, I had a fight with Peter Diamond. The props guy had forgotten to remove the glass ash tray from the table I was to fall back on. So the cry of pain you saw in the show again, was genuine and because of that, the bit where I threw Peter over me didn't quite come off as planned but there was no way I was going to do it again and it remained in."

Levene's first show with Jon Pertwee was the last story of the first colour season entitled *Inferno*. He recalls his first meeting with Pertwee: "We were in a rehearsal hall in Old Oak Road, Acton and I remember meeting famous Jon Pertwee, this amazing man from ITMA who had all the voices and played the postman. I remember we were all ever so thrilled." Jon doesn't remember much about that story as he only had a very small part. "I was like a little puppy dog





then. If there were lines to cut they would be mine and if there was time to be made up then they would add it on to my script." He never complained at this but often wished he had a bigger part with some intelligent dialogue with Jon Pertwee and Nick. "Support characters in shows like this are always too small on dialogue."

The next show for Levene was *Terror of the Autons* followed by *The Mind of Evil* in which we had more to do when sent out on an undercover mission by the Brigadier. "One of the more memorable shots was a chase scene that took place in and around a garden in Kensington. As we were about to shoot the last scene someone became ill which was kept in as

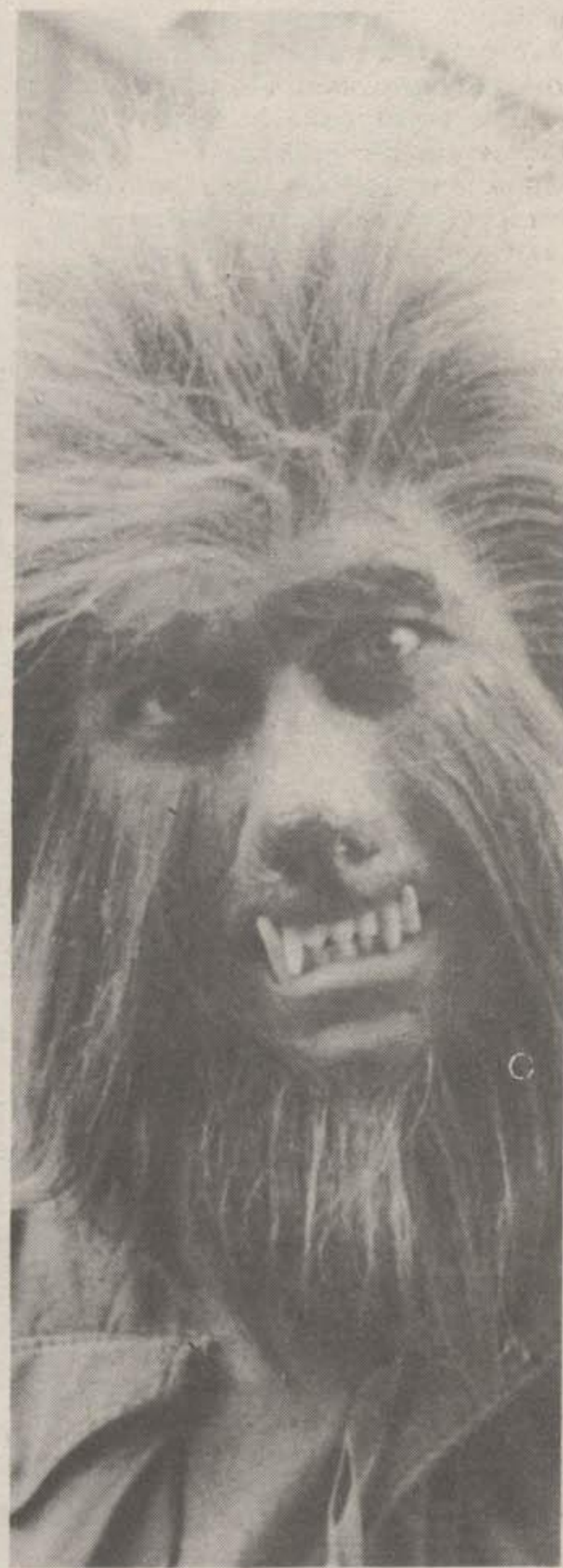
"Support characters in shows like this are always small on dialogue."

part of the plot."

The Daemons was one of the classic *Doctor Who* tales and a favourite of everyone involved in the Pertwee years. It was in this story that Levene had a chance to bring Benton to the fore. "I was in plain clothes and I loved that because it gave me credibility and I actually was given a handgun. I remember watching Clint Eastwood and practising my stand and action. I couldn't have just pointed the gun and, bang, you're dead. It had to have feeling and to achieve that necessary realism." *The Daemons* allowed Benton to develop into a more rounded character. As all the cast agreed, the close up when Benton shot the weather vane made him look

terrific. "In *The Daemons* I remember having a fight with John Joyce who played the shot-gun totin' Verger and I had to kick the gun out of his hands. Anyway, there is no point in being a sissy about these shots and I did something I shouldn't have by allowing John Joyce to kick Benton over on his back. You know, feet in the chest and up and over. Well, it looked terrific but it broke this £80 shot-gun. Well, there was no way we could repeat the throw and as we struggled I whispered to John, 'Hold the two pieces together'. He did and the marvellous scene was kept and if you watch it again you will see that after the fight when John Joyce picks up the shot-gun he says 'OK, Benton. I've got you covered.' he is holding the barrel somewhat strangely. And now you know why."

Page 19: John Levene inside an old cyberman suit confronts a fearless young *Doctor Who* fan on his way back from the shops. Left: A portrait of Levene as Sergeant Benton. Above: Levene leads the field (or in this case the disused quarry) in the U.N.I.T. Marathon. A scene from *The Three Doctors*. Right: A hairy situation for Levene as Sergeant Benton has been transformed into a monster for this *Doctor Who* adventure. Below: Benton, who has just fallen off the back of a lorry, is comforted by the Brigadier and U.N.I.T. Red Cross in a scene from *The Mind of Evil*.



Sergeant Benton's second season with *Doctor Who* began with the Doctor's most famous enemies, the Daleks. How did John get on with them and monsters in general? "Some people think Daleks are the least threatening and, technically, I agree. Jon Pertwee is always the first to say, a Dalek, unless he is on a marble floor with three acres of flat ground, is helpless. So why are they such a threat? The audience knows they run on wheels. And yet, they're incredibly popular... The monsters I find awesome, if I were to be honest, were the Ogrons. They wore half-masks with long hair and the leather chests. They were real gusty monsters the like of which we need in today's *Doctor Who*. It is so much more menacing and believable to have a monster come up to the Doctor or whoever and knock them for six than to have something come up and say, 'you-are-going-to-be-destroyed.'"

The next season began with a well-remembered adventure *The Three Doctors*. "My fave! Last year they repeated it and I was so thrilled because my daughter sat and watched it with me and she said: 'Do you know Dad, what I like about you in the show is that you are one of the in-crowd'. The tenth season was when the 'family unit' was at its

The Daemons allowed Benton to develop into a more rounded character.

height and if you watch *The Three Doctors* again, notice in the scene by the window how Katy puts an emphasis on Benton when saying: 'I do hope Sergeant BENTON is all right.' and another time when the Brigadier says: 'Oh, I'm sure BENTON is OK.' It sounded rather like a plug for Marlboro cigarettes." It was during this period that Jon Pertwee paid Levene a very high compliment. Levene used to pick Pertwee up for work every day and go on cabaret tours with him where the actor would teach him all about timing and how to be funny. "Jon actually admitted that he thought I was naturally funnier than him but that's not the art of it. One has to be funny on cue and that is where he is brilliant. Benton was well featured in *The Three Doctors* and the scenes with Pat Troughton were wonderful. Pat gave me all his talent because I remember saying to him, 'I'm a bit nervous, Pat, because I've got such a lot with you.' And Pat came back saying: 'Look, you're a fine actor and we have got some good scenes here. You just carry on playing the innocent Benton the way you do it.' And I did and of course it came out well. Pat was wonderful and like me he tended to ad-lib if it felt right. He has a great sense of humour and that scene where we came face to face with

the anti-matter blob, my line was, 'what's happening' or 'what are you doing' and Pat's line was, 'trying to confuse it'. Then he turned to me and added, 'I wonder if there is a television set anywhere!' Great stuff."

One of the most frightening experiences John had in *Doctor Who* was during the filming of *The Green Death* when he had to go down a real coal mine to the face. "You have no idea what it is like down there until you have actually gone down and there is millions of tons

the doorway, John's elbow caught the door edge and the whole set wobbled. On second take, with Katy held in John's arms trying to hide her laughter, her foot caught the set, bringing the wall down this time. Third time lucky and they got through the doorway and then had to make their way across the floor that was covered with those giant maggots. The whole set was in fact four feet off the ground so that the props men could lie underneath with their arms through holes in the floor, wearing the model

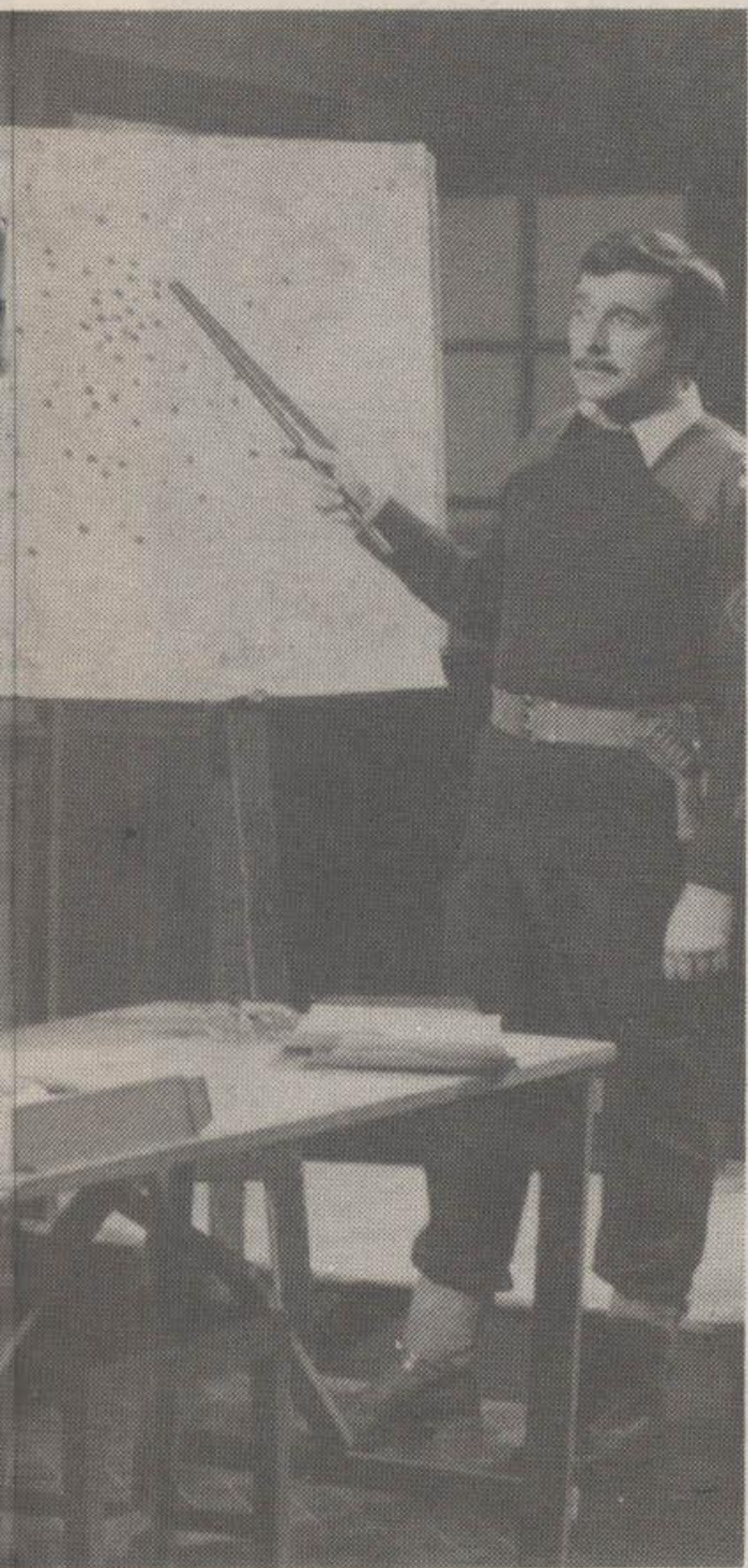


of earth above you." Levene remembers one scene in this story that was dogged by mishaps, similar to the *Web of Fear* incident. Out on the location he had to rescue Katy, pick her up and take refuge in a work hut. The outside filming went well and they got as far as going through the hut doorway. A week later the continuing scene had to be filmed in the studio where a mock-up hut had been built and although it looked identical to the original, it was in fact slightly smaller. The first attempt to carry Katy through

maggots, animating them and bringing them to life. As John carried Katy across the floor he couldn't see where he was treading and from below they could hear the muffled cries and curses of the props men as John's hefty U.N.I.T. boots crushed down on the rubber maggots.

The next year saw a sad time for the 'family' as Katy had left the show and Roger Delgado had died in a tragic car crash. John Levene appeared in two stories that season, the first *Invasion of the Dinosaurs* where amongst incidents

already mentioned, Nicholas Courtney has his favourite line as the Brigadier: "Chap with wings. Five rounds rapid." So too, John's favourite quip occurred in this story when referring to a coloured chart of the dinosaur apparitions. He was explaining the colour code with the last being: "...and pink for the pteradactyls!" The second was in the last story of the season, *Planet of the Spiders*. John didn't have a great deal to do in this one but the line: "Doing a spot of hairdressing are we, Doctor?" was his own ad-lib which



Barry Letts liked and it stayed in. Also, in this story, was the famous car chase where Levene insisted on doing the driving even though, as Nicholas Courtney readily agrees, he is an abysmal driver. It was during this story that John gave Shakespearian actor John Kane some advice. "I gave him a tip and it's nothing to do with knowing about acting but knowing what the people want. He played this insane bloke who had to come down and say, 'you just watch it, Mr. Yates.' Now you know there





The Bonnie and Clyde of *Doctor Who*! *John Levene and Katy Manning on location for The Daemons.*

is nothing worse than an unspoken threat from someone. So I went up to John Kane and said that you should add two more 'Mr Yates' on the end. So he tried it and said, 'Go home, Mr Yates' and repeated it as he walked away. John came up to me after and said I've never known a scene with such impact! And this made me chuffed."

The whole *Doctor Who* cast underwent something of an upheaval with the departure of Pertwee and the introduction of Tom Baker into the lead role. *Robot* was the first story of the new season and a direct link from *Planet of the Spiders*. "There was a bit there, if you remember in *Robot*, where the special effects were quite good and the bangs were going off nicely where we had to rush up this grass bank. Well, we all had these boots on and we were slipping on

(Courtney) wasn't there and although I had a double part, I knew it was my last. You get a feeling and when we heard U.N.I.T. was going we felt left out. It's got nothing to do with them sacking us, it was just, oh, god, is it over? I'm not very good on my own, but as a team we were inseparable."

"Pat was wonderful and like me tended to ad-lib if it felt right."

When asked for his favourite story in the years he worked on the show, John Levene unhesitatingly answered, as have Nicholas Courtney, Jon Pertwee and Richard Franklin, that *The Daemons* comes out on top. It had everything from

he uses to experiment with recording techniques, camera and sound angles, as well as making some money. He has also done a highly successful laser beam and musical production along with a promotional ad for British Leyland. In between this, for eighteen months he was a D.J. for Charing Cross Hospital. "I remember I was driving past Charing Cross Hospital listening to the radio when I heard an appeal for volunteer D.J.'s. I drove in and so was born the Jonathan Blake show." Recently John has rejoined Equity but this time as John Anthony Blake. With his great gift of persuasion managed over the months to get help from big names like Leslie Crowther, Terry Wogan, Richard Briers and Gordon Jackson to name but a few.

At present John is on the verge of completing an audio-visual production



the grass verge. So for every three steps we took up, we were slipping back four. It ended up feeling like a soft shoe shuffle. I remember Tom Baker laughing it up because when we were in close up, we were on this grassy bank and what we had to do was dig our heels in to stop us sliding out of shot. In the end there was me looking up saying a hasty 'Doctor' while Tom grinned down with a quizzical 'Benton'."

The first story of the next season, *The Terror of the Zygons* was originally scheduled as the last story of the previous season and it was the last in which Benton and the Brigadier were to appear together. "I had some quite nice stuff in that, I remember." Then finally during that season came *The Android Invasion* and Benton's last appearance. "I didn't enjoy that one, because Nick

a good script to good location, wonderful casting, even the weather seemed on their side. It was down on location that Katy and John became known as the "Bonnie and Clyde" of *Doctor Who* after a special pose for the photographers.

Since leaving the programme John has had a variety of jobs from waiter/porter to a private eye. But these were all short-lived because of his fondness for the audio-visual media. "I didn't set out in life to do what I'm doing now. There is no way that if twenty years ago somebody had said that you're going to be an actor in a programme that is going to be a real cult when you're forty two years old, I would have turned round and said, don't be so ridiculous.

John has now formed a company called 'Genesis Communications' which

"How He Lied to Her Husband" by George Bernard Shaw, starring Nicholas Courtney, Michael Fenner and Elizabeth Morgan.

There will always be a place in John's heart for *Doctor Who* and if a bold and strong enough U.N.I.T. story were to come along he would be first in line to do it.

Very briefly, John sums up what future projects he would like to get into. "It's a cliché when an ex-actor says he would like to direct. The reason I would like to direct is because the ideas I have are for everybody to share. I have this little dream that I would like to be an anonymous benefactor, get just enough money to send some of the more unfortunate away on holiday, which wouldn't cost me much but would make their lives more bearable."

DOCTOR WHO

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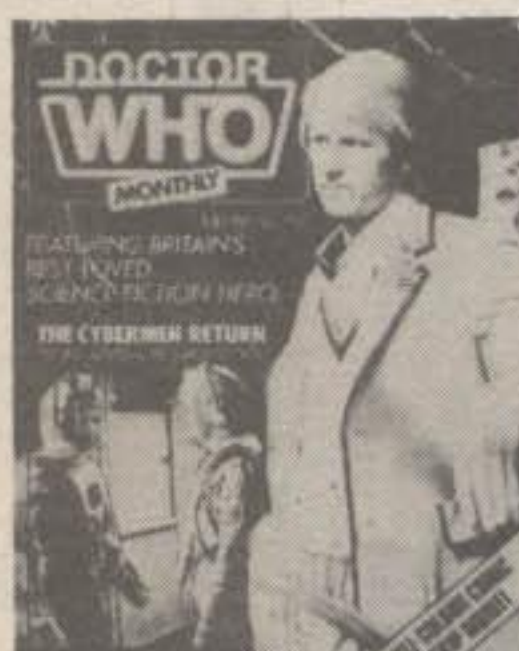
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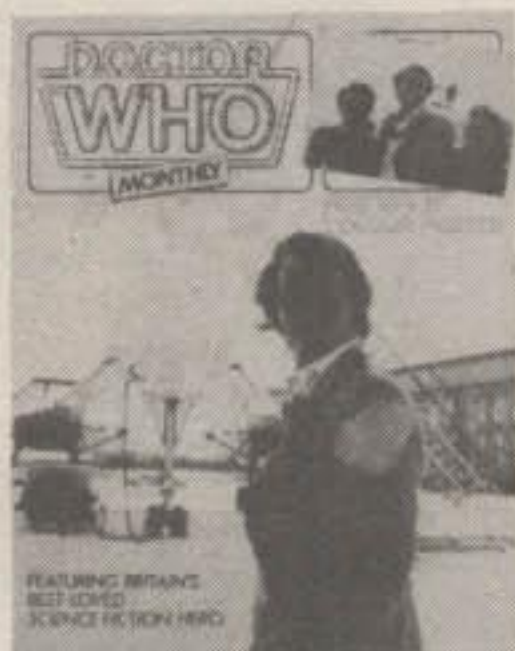
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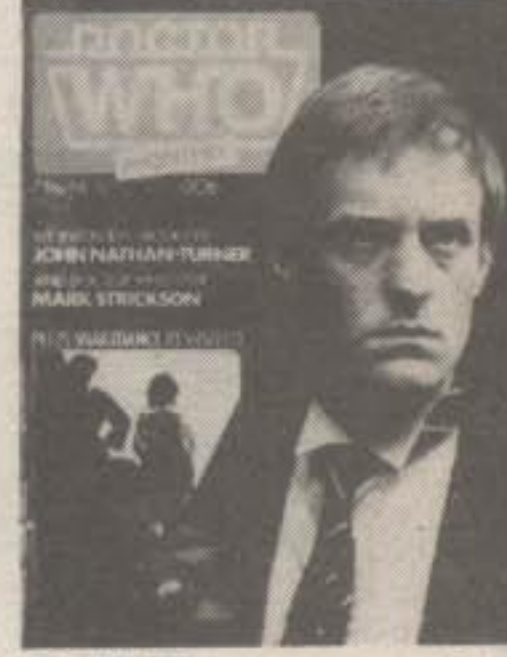
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INTRODUCING

Colin Baker and Nicola Bryant (pictured here with Producer John Nathan-Turner)...two new faces appearing in the next season of Doctor Who. Colin takes over from Peter Davison in the role of the Doctor, now in his sixth regeneration, and Nicola plays a companion called Pergugilliam Brown.



COLIN BAKER

Born: 1943

Place: London, England.

Role: The Doctor

Special Notes: Although born and bred in London Colin was educated at St Bead's in Manchester. This lead to him starting a career as a solicitor which lasted just over five years before he decided to turn his hand to acting and attended the London Academy of Music and Dramatic Arts (LAMDA).

He then toured with the play, *Plaintiff in a Pretty Hat*, followed by a play at the Mermaid Theatre. Next he joined a Repertory Company, playing in a variety of venues such as: Liverpool, Canterbury, Harrogate and Edinburgh with a season in Chichester. As well as doing numerous pantomimes Colin also toured in: *Flip Side*, *Underground*, *Odd Man In* and *Doctor in the*

House. Very popular in Sweden, Colin often returns there to appear in as much theatre work as he can.

Married to actress Marion Wyatt, Colin is probably better known for his "bad guy" television image, the most popular of which was as Paul Merroney in BBC tv's *The Brothers*. Almost equalling this was his one-off part as the infamous Babon the Terrible in *Blake's 7*. His other television works includes; *For Maddy with Love* starring Nyree Dawn Porter, *Villains*, *War and Peace*, *Public Eye*, *Within these Walls*, *Dangerous Davies*, *Swallows and Amazons Forever*, and the serial *Roads to Freedom*.

His latest role, of course, was as Maxil in *Doctor Who* where he actually shot the then current Doctor, Peter Davison. "It was not to get his job, either," jokes Colin who confesses that it will be nice to play the "good guy" for a change although exactly how he will interpret the character of the Doctor remains to be seen. All we are promised is that it will be different!



NICOLA BRYANT

Born: 1962.

Place: Surrey, England

Role: Perpugilliam Brown (American Student)

Special Notes: Nicola Bryant is an up and coming, bubbling actress, five foot three inches in height with brown hair and hazel eyes. Deciding that she would like to be an actress, Nicola left her regular schooling to join the Webber Douglas Drama School. Here, apart from developing her acting skills, she continued her hobbies of swimming, golf and music. Attending the Royal School of Music she learnt to play piano and the flute. While at Music School she became an accomplished dancer with a preference towards ballet.

The part of Perpugilliam Brown came about as a result of the perspicaciousness of her agent, Terry Carney. Having watched Nicola's performance at

drama school he saw what he liked. Later, when speaking to *Doctor Who* producer John Nathan-Turner he learnt about the proposed up and coming part of Perri. This was Nicola's big break. After Terry had spoken to John she found herself at a couple of interviews and auditions. The result of which, she got the part. Nicola's amazed comment was: "It is unbelievable. To think that I was just a tot-in-arms when *Doctor Who* first began! When the series began the Daleks really terrified me. I hope John's listening!"

Perri, who meets the Doctor on a Mediterranean holiday, will be his twenty-fifth companion.

This will be Nicola's first professional job since leaving Drama School, a mere six months ago, and she is absolutely delighted to think that she will be entertaining viewers of nearly 100 million worldwide. Her father, an owner of a heating firm, is thrilled to see his daughter land such an important part. It bodes well for her future ●

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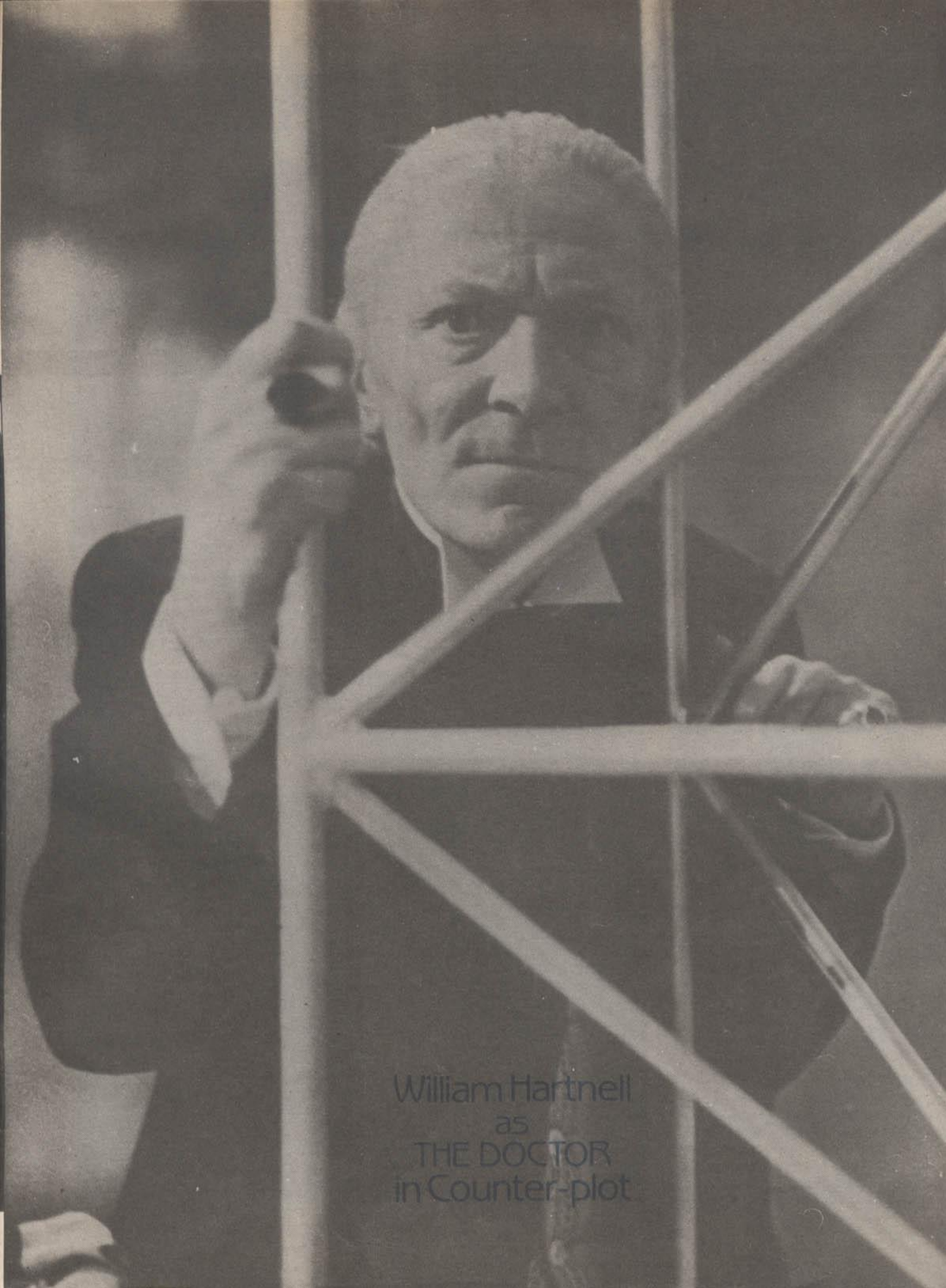
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William Hartnell
as
THE DOCTOR
in Counter-plot

THE TARDIS LOG

Last issue's conclusion saw the TARDIS regain its full stature even though piloted by a temporal projection. This left everyone astounded but not as much as Adric and Nyssa were to be in the following journey.

JOURNEY 203

Insure of what to expect Adric and Nyssa enter the TARDIS only to find that it is piloted by a being known as The Watcher. This second flight took them and the Ship right out of space and time altogether into a hover mode over existence itself. The date: not applicable. (*Logopolis*).

JOURNEY 204

Re-entering normal space the Ship materialised just beyond the edge of the Universe. From here they could observe the ever growing malignance of the entropy field envelope, amongst others, the Traken Empire. The date: 4,950 A.D. (*Logopolis*).



JOURNEY 205

Using all the knowledge that the Doctor had taught him, Adric oversees the materialisation of the TARDIS back on Earth near the experimental Pharos project block within the confines of the grounds. The Ship came to rest near a small copse in the shadow of the radio telescope. The date: 1,981 A.D. (*Logopolis*).

JOURNEY 206

With Adric under the influences of the Master, his 'projection' sets the co-ordinates of the TARDIS for space in 'reverse time mode — continual'. It is quite some while before the crew realise they are heading directly for Event One! The date: not applicable. (*Castrovalva*).



JOURNEY 207

Piloted by the Australian air hostess the Ship makes a clumsy landing, almost worthy of the good Doctor himself! Lying at an alarming angle the Ship rests dolefully in a pleasant wooden glade. The date: either 2,480 A.D. or 5,450 A.D. (*Castrovalva*).



JOURNEY 208

With a full compliment on board once again the Doctor's attempt to return Tegan home hits the correct time but overshoots in spacial position. The TARDIS materialised in a service area on board the Urbankan spaceship. The date: 1,982 A.D. (*Four to Doomsday*).

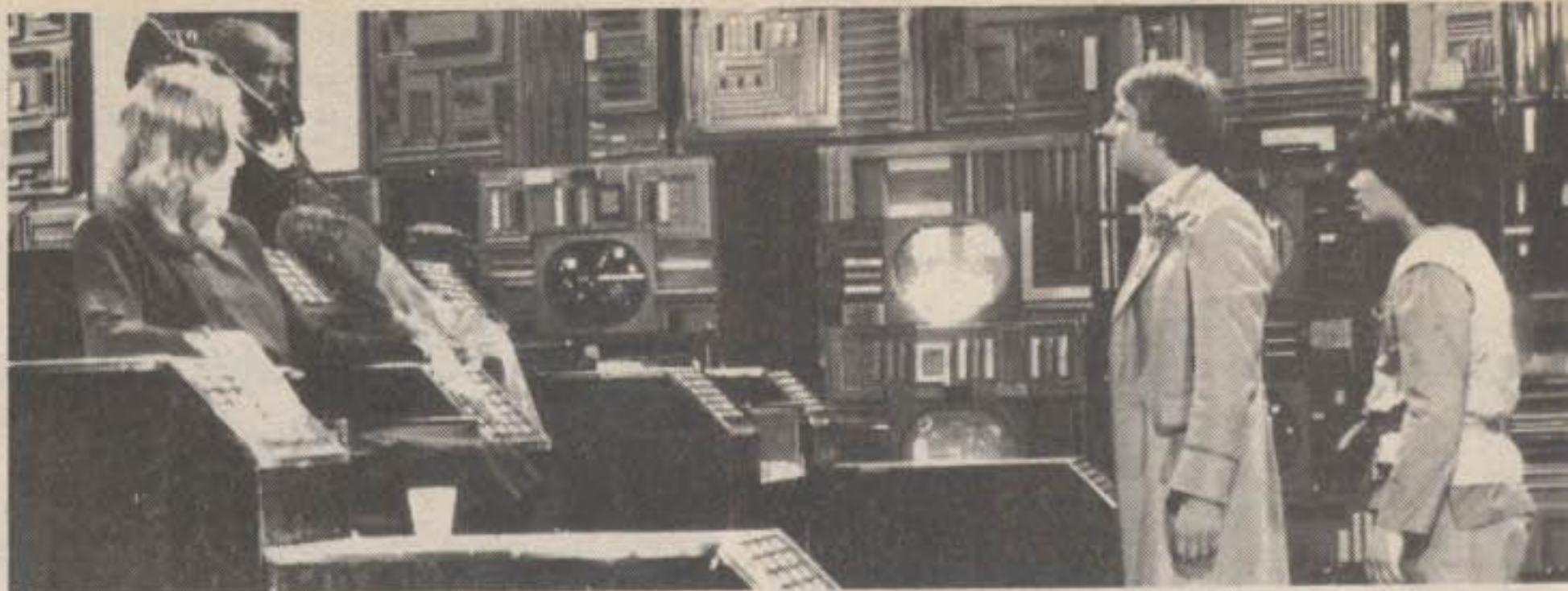


JOURNEY 209

Scared and on the run Tegan recklessly moved the Ship only a mere hundred yards or so. But a hundred yards in space may just as well be a hundred miles! The date: 1,982 A.D. (*Four to Doomsday*).

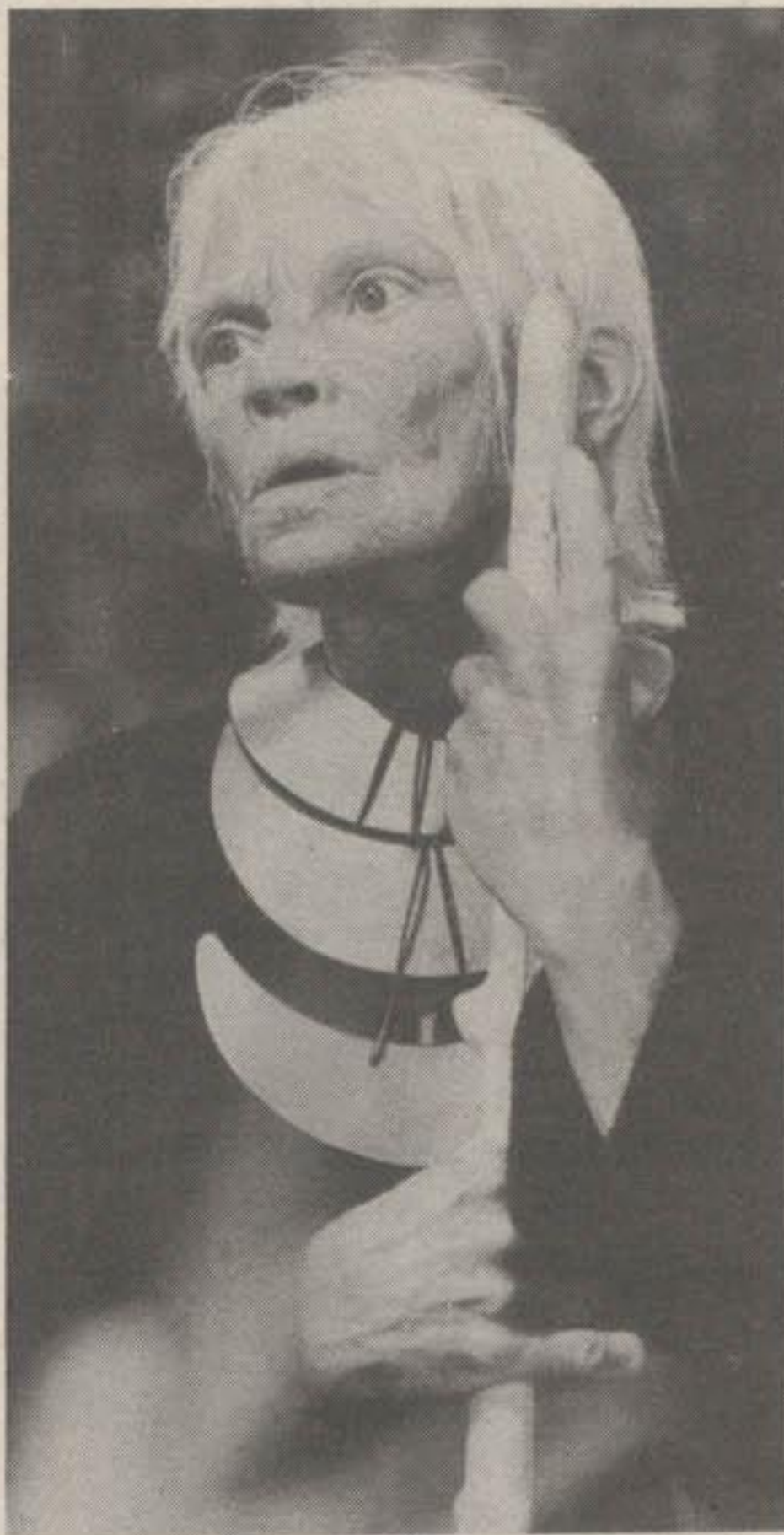
JOURNEY 210

The Doctor back at the controls, he brought the TARDIS back into the Urbankan spacecraft materialising the Ship in the Recreational area. The date: 1,982 A.D. (*Four to Doomsday*).



JOURNEY 211

'Paradise' is the next landing sight for both Ship and crew, Nyssa promptly collapsed, apparently through exhaustion. While the others bask in the sun, surrounded by the lush vegetation and sweet singing birds, the Doctor modified his Delta Wave Particle Augmentor with his Sonic Screwdriver to help induce Nyssa into a hypnotic sleep. The date: 25th century approx. (*Kinda*).



JOURNEY 212

Leaving S14 or Deva Loka to give it its correct title, the Doctor tries once more to return Tegan home. This time the location is correct. South England, just west of London. The only problem is the date. Yet again, returning from the future the TARDIS has overshoot by slightly more than three hundred years. Instead of materialising on runway two-nine the

TARDIS lands in a cuastic Middlesex woodland during the troubles of the seventeenth century. The date: 1,666 A.D. (*The Visitation*).

JOURNEY 213

With the Doctor captive Adric attempts to reach the Squire's house in a rescue attempt. The Ship semi-materialised but cannot escape Vortex. Adric reversed all systems for another attempt. The date: 1,666 A.D. (*The Visitation*).

JOURNEY 214

This time, thanks to a technical thump, the Ship materialised in the hall of the Squire's house. The Doctor seemed a little tetchy rather than thankful. The date: 1,666 A.D. (*The Visitation*).



JOURNEY 215

Every so often the TARDIS arrives at one of those infamous points in space and ►



time. This journey was such a trip. Earth, England, London. Pudding Lane to be precise and the time of the Great Fire of London. Materialisation took place just across the road from the Bakers. The date: 1,666 A.D. (*The Visitation*).



JOURNEY 216

Moving forward in time the next resting place for the time ship was the most unlikely of places, a railway station. Cranleigh Halt. Unfortunately, the Doctor was still sixty odd years short of his target although it did give him an opportunity for a game of cricket. The date: 1,925 A.D. (*Black Orchid*).



JOURNEY 217

Ankle deep in trouble as usual the Doctor had to negotiate a short spacial hop for the locals before he could be on his way again. This time the Ship materialised on the lawns of the Manor. The date: 1,925 A.D. (*Black Orchid*).

JOURNEY 218

After an argument with the Doctor Adric storms off to work out the co-ordinates to take him home while the Doctor materialised the TARDIS in some underground caves and sauntered off. It was dark and cold but somehow the air felt wholesome. The date: 2,500 A.D. (*Earthshock*).



JOURNEY 219

The Ship takes on several more passengers. In search of the perpetrators of the death dealing signal, the Doctor lands the TARDIS in the hold of a space freighter. All around the Time Ship were row upon row of silos, the contents of which were to leave their mark indelibly on the Doctor's life. The date: 2,526 A.D. (*Earthshock*).

JOURNEY 220

Materialising in space the Ship then followed the erratic path of the freighter backwards in time for thousands of years on a corresponding spacial configuration. The date: 65,000,000 B.C approx. (*Earthshock*).



JOURNEY 221

In order to rescue Lieutenant Scott along with Captain Briggs and her crew the Doctor materialised the TARDIS next to the Freighter's escape capsule and took them on board the Ship. The date 65,000,000 B.C. approx. (*Time Flight*).

JOURNEY 222

Moving forward in time the Ship materialised in a very small construction. It was probably an orbiting space beacon. The Doctor left the Freighter crew here, in their own time, to avoid any awkward questions. A good job the doors opened inwards otherwise they may never have been able to get out of the TARDIS! The date: 2,526 A.D. (*Time Flight*).

JOURNEY 223

Attempting to manifest themselves in Hyde Park, 1851, the Doctor and his Ship managed to get entangled in a sort of 'Time-Contour' and were thrown violently off course, materialising in hover mode over Heathrow Airport. The date: 1,982 A.D. (*Time Flight*)

JOURNEY 224

Instigating Co-ordinate override the Ship did an emergency landing in the spectators gallery, Terminal One. The date: 1,982 A.D. (*Time Flight*).

JOURNEY 225

The TARDIS having been transported back in time, was then instructed by the Master to escape this world, taking him



with it. They dematerialise into Vortex but cannot get any further. The date: not applicable. (*Time Flight*).

JOURNEY 226

Unable to correct the Temporal Block caused by Stapley and Bilton, the Master was forced to return to the citadel. He materialises in the exact departure spot. The date: 140,000,000 B.C. approx. (*Time Flight*).

JOURNEY 227

Taking example from the Master, Captain Stapley and First Officer Bilton dematerialise the Ship not sure what to expect. Realising the TARDIS to be a vessel of some kind their objective was



to prevent the Master from stealing it. The wisdom of their actions was questionable but the fact remains they ended up in hover mode, spacial co-ordinated as on Journey 223. The date: 140,000,000 B.C. approx. (*Time Flight*).

JOURNEY 228

With the aid of the Zeraphin projection of Professor Hayter, Captain Stapley and Bilton manage to return to the citadel in one piece. The TARDIS materialised in the Sanctum of the Zeraphin where an amazed Doctor greeted them. The date: 140,000,000 B.C. approx. (*Time Flight*).



JOURNEY 229

Placing complete confidence in Captain Stapley, the Doctor took over and initiated their escape from the Sanctum interior by materialising just outside it. The date: 140,000,000 B.C. approx. (*Time Flight*)

JOURNEY 230

Stretching the re-orientation of the Navigational Computers to the limit. Nyssa safely guided the Ship back into the luggage hold of the Concorde. The TARDIS materialised on its side. The date: 140,000,000 B.C. approx. (*Time Flight*)

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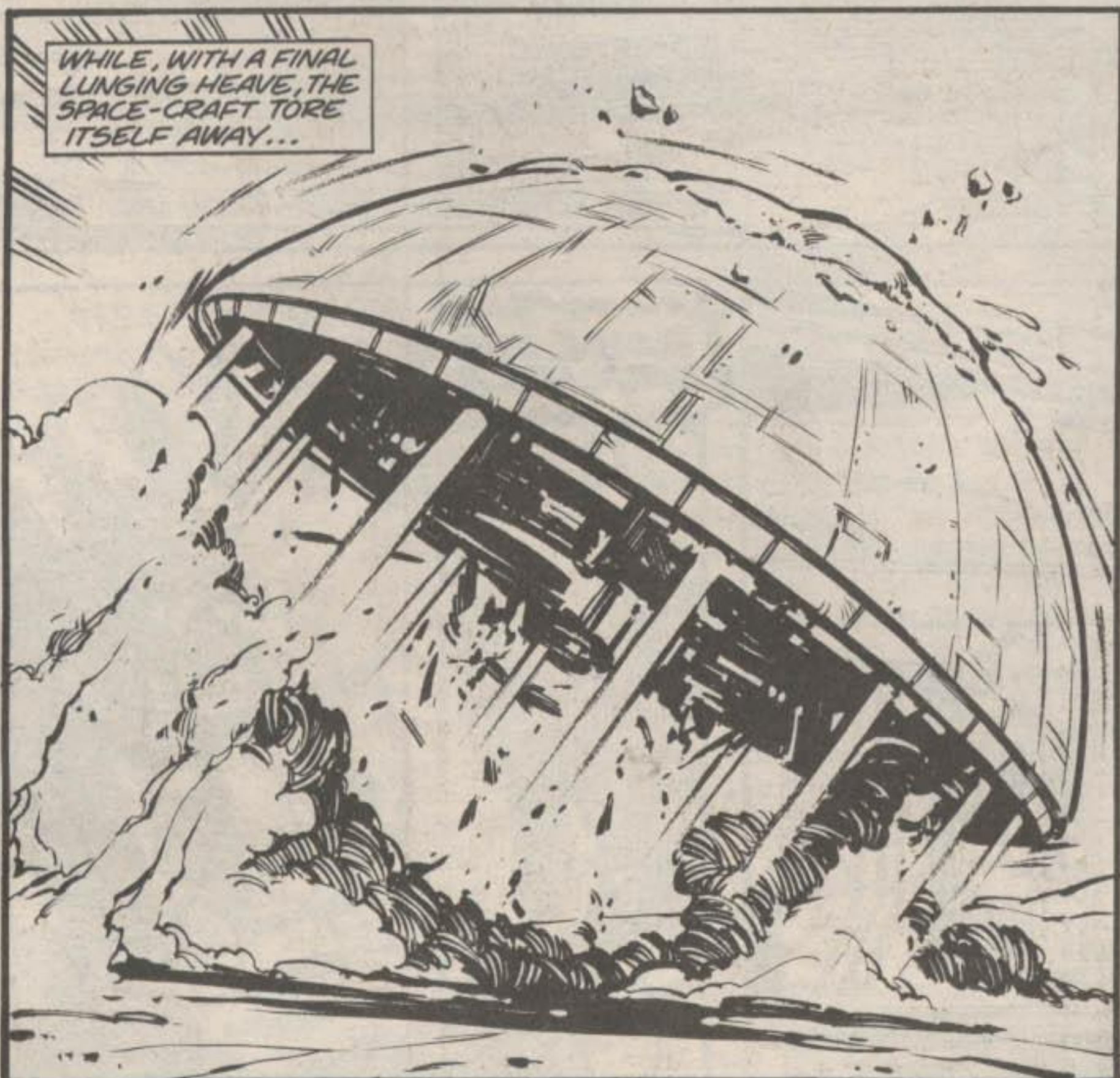
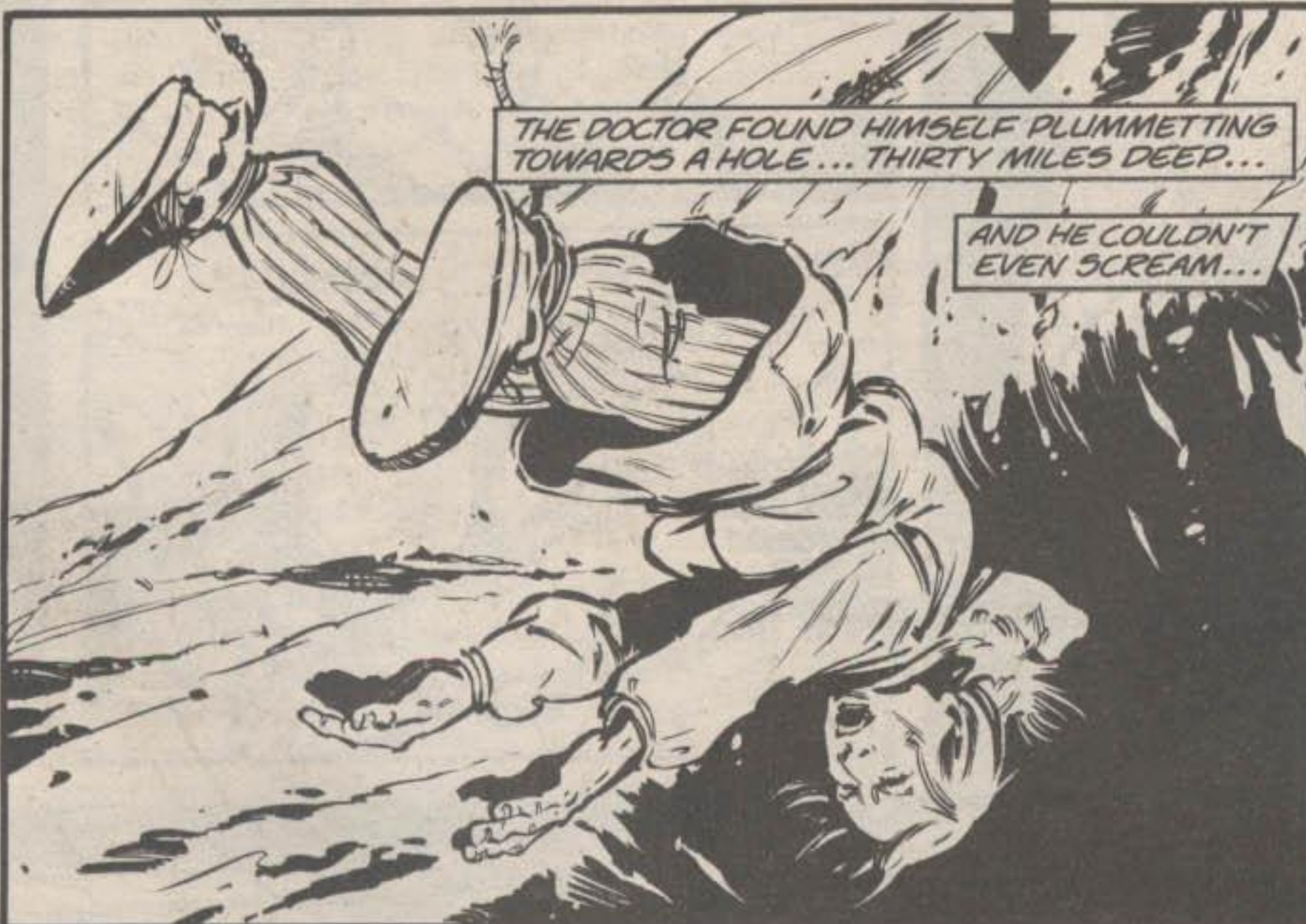
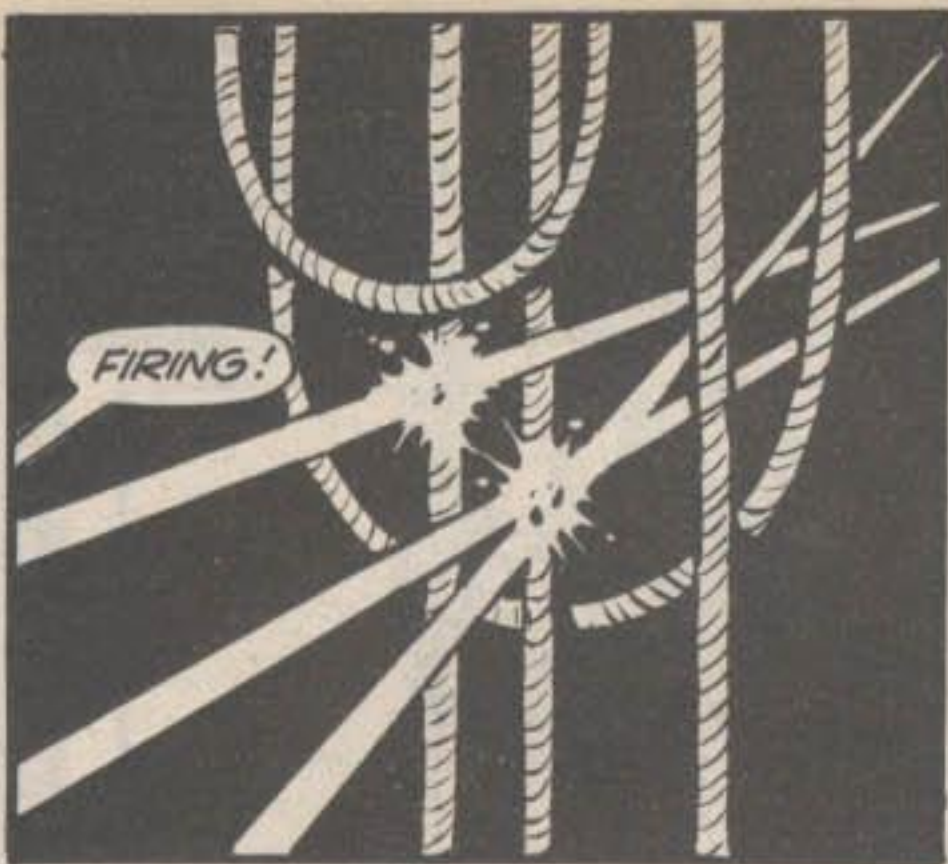
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WARRIORS' SHIP THUNDERED...
BREAKING FREE FROM THE
ARCTIC'S ICY GRIP...

THE WHOLE
SHEBANG IS
LIFTING!

KEEP...



AND INTO THE COLD REACHES OF SPACE!



WELL, WELL. IT LOOKS LIKE I'VE BEEN RESCUED FROM THE FRYING PAN...



ONLY TO LAND IN THE FIRE.



THE SCENE: THE NORTH POLE.



THE TIME: FIVE MILLION YEARS FROM NOW.

THE EARTH IS ABOUT TO YIELD IT'S HARVEST...

THE SEEDS OF OUR TRIUMPH ARE HERE.



RAISE THE CRUCIBLE.



NEXT: TREMORS FROM ETERNITY!

Matrix

data bank

Exam time has taken its toll this month as letters and questions from the relevant age groups are sadly lacking. Never mind. The rest of us carry on and to start this month's batch off, we travel straight to America and Station WXCW 95:

TARDIS IN A TIZZ

Jill Blackshear from Crystal River, U.S.A. asks the following; 'In certain shows, around Leela and Romana's time, why do we see the TARDIS twisting in space as if it just dematerialised and certainly didn't rematerialise anywhere. Is it supposed to be travelling?'

Of late, a sequence of the TARDIS travelling through space has been incorporated to indicate that the Ship is travelling from one place to another. Strictly speaking, of course, this is definitely wrong. If the TARDIS is seen to be in space then it must have materialised there at some point. And as to why it is spinning? Someone, a few years ago thought it would be 'rather nice' to have a spinning Police Box and so it has stuck ever since. When the TARDIS dematerialises it goes into Vortex (where there are no stars!) not necessarily spinning and remains there until recalled to normal space/time. So for those shots where we see the Ship spinning in space one can either treat them as a production error or interpret them as definite journeys. What do you think?

ALTERNATIVE ATLANTIS

Leatherhead is the home of Christopher R. Buckland who speculates over the true fate of Atlantis. He reminds us of the three different versions in *The Underwater Menace*, *The Daemons* and *The Time Monster*. Which is correct?

First of all, the sunken city in *The Underwater Menace* was the direct result of an ancient cataclysm that befell the city and so this story can be discounted from the question. In *The Time Monster* we saw the awful Kronos, conjured up by the Master, destroy Atlantis at the end of episode 6. Earlier, though, we had learnt that King Dalios feared the return of Kronos, obviously implying that the creature had appeared before. Indeed, that time the visit brought about famine, strife and disease we were told, destroying what was once a beautiful city. One can only presume, then, that somehow the Daemons were connected with the first apparition of Kronos, maybe they even

invoked it, and therefore giving a plausible history to *Doctor Who* folklore.

OVERSEAS FILM

Martin Hollingsworth of Middlesex asks: 'Could you tell me how many times the *Doctor Who* stories have been filmed abroad?'

So far two stories filmed abroad have been screened. They were *City of Death* by Douglas Adams and *Arc of Infinity* by Johnny Byrne. The twenty first season should also include a story filmed away from our shores, a lot further than has been done before. So stay tuned!



KEY QUESTION

Every month sees letters concerning the TARDIS. Here is yet another one. Steven McArthur from Queensland enquires; 'In Issue 15 it was stated that the key to the TARDIS was telepathically in tune with the owner and any non-Time Lord would not be able to gain entrance. Then, in Issue 75 it was stated that the key operator must know how to use the key in order to gain entrance. So taking into account that the Doctor and the Master left Gallifrey with the same type of TARDISes how was it possible that two IMC men were able to gain entrance into the Master's TARDIS using the key dropped by the Doctor?'

When first constructed the TARDISes were fitted with a basic precautionary safety lock which had no 'special' qualities. With a properly working Chameleon Circuit the need for an elaborate locking system becomes redundant. Now, with the Doctor, one must remember

that he stole the Ship and so not only did he have to keep out the casual passer-by but also any pursuing Gallifreyans. And so came about the development of the Twenty-One Tumbler Security Lock. In the Hartnell era it was quite often stated and shown that only he or Susan had the ability to open the Ship's doors. Then, during the troubles of the Dalek Masterplan the mischievous Monk meddled with the TARDIS lock, effectively locking the Doctor out. The only way round this was to destroy the security tumblers and consequently break the lock. The Doctor did manage to regain entry though. After this, in Egypt, came a hurried repair job. Nothing as elaborate as the Twenty-One

Tumbler system but just a straight forward lock, temporarily. During the latter half of the Pertwee era, once the TARDIS had been more or less sorted out the Doctor turned his attention once again towards the Security Lock. This time, instead of an intricate electronic masterpiece he decided to use matching Beta waves, between the Key and rightful owner/s via the Telepathic Circuits. All this applies to the Doctor's Ship only and therefore, returning to the original question, entry to the Master's TARDIS is simple once you have the key. (e.g.; *Colony in Space*)

SIX OF ONE

Jim McLaughlan from Glasgow believes in getting his monies-worth by asking no less than six questions. Here they are;

1) 'Did Patrick Troughton always use the same recorder?'

Yes, except for in *The Three Doctors*

where a new one was used.

2) 'How many times has the Doctor been referred to as Doctor Who in the programme?'

Once. The computer Wotan in *The War Machines* referred to the Doctor by this title. However, several of the Target books are guilty of this act.

3) 'A model Triceratops was at the Blackpool Exhibition this year. Was it the one used in *The Invasion of the Dinosaurs*?'

Yes.

4) 'Do the original scripts for all the *Doctor Who* stories exist?'

Yes. As do all the transcripts.

5) In *The Three Doctors* we see William Hartnell for the first time standing in a garden. This was not from any of his adventures so does this mean that the Time Lords past forms live out a quieter life in the Matrix, e.g.; gardening?'

No. The first sighting of the second Doctor (Patrick Troughton) was a scene from the story *The Macra Terror*. Therefore, as the Hartnell shot was unrecognisable to us we

Doctor a Time-Ring which was our hero's only 'life-line' with his Ship and means of escape from the planet. Therefore, the TARDIS still maintained a Time-Link with the Doctor throughout the *Genesis of the Daleks* escapade, via the Telepathic Circuits, which meant that the Voice Integrator could function as usual.

AGE ANOMALY

The town of Chippenham, Wiltshire is where Daniel Charlton resides and, so it seems, reads a lot. For he asks the following; In *Doctor Who and the Tomb of the Cybermen* book it says that the Doctor is four hundred and fifty years old. However, in *The Green Death*, six years later it says clearly, the Doctor is seven hundred and twenty five. How come? Also, in the *Doctor Who* Commemorative Programme purchased at the *Doctor Who* Convention at Longleat, in April, it mentions a Dalek story in which two of the TARDIS crew were killed. Could you tell me the name of this story and the two companions that were killed?'



must assume that it depicted a time and adventure before that of Trotters Lane, 1963.

6) 'What became of Doris from Brighton who gave the Brigadier the wristwatch seen in *The Planet of Spiders*?'

As far as we know she is still feeding the troops at her Bed and Breakfast accommodation!

INTEGRATED QUERY

Darlington, home of David Whittan proffers this poser. 'In *Genesis of the Daleks*, the TARDIS is not used to get to Skaro. How, therefore, could the Voice Integrator translate the inhabitants speech?'

The first person the Doctor encountered on Skaro in *Genesis of the Daleks* was a Time Lord. Obviously the Doctor would understand him. Before leaving, this Time Lord gave the

About the Doctor's age. Initially, during the Hartnell era, it was clearly specified that the Doctor's age was in the region of nine hundred years old. When the first change of actor occurred the official explanation was that the Doctor had mysteriously and magically shed a couple of hundred years. This would then make him somewhere around seven hundred years old which more or less fits in with all mentions during the Pertwee and Baker eras. Now, in the adventure *Tomb of the Cybermen* Victoria is having a heart to heart talk with the Doctor about their respective families one evening when his age crops up. Stopping to think for a moment he seems to work out some calculation and then turns to Victoria and says: "I must be, I suppose, about four hundred and fifty years old!" While there is no doubt that the Doctor's physical age was firmly established in the area of seven hundred we suspect that, due to the

intimacy of the conversation with Victoria, he referred to his real 'cerebral' age of four hundred and fifty.

On to the second part of the question. The Dalek story mentioned was the epic twelve part *Dalek Masterplan* and the two companions killed were, Katarina, Handmaiden to Cassandra in ancient Troy. She died saving the Doctor, Steven and Brett Vyon from one of the convicts of Desperous by ejecting both him and herself into deep space. The Doctor was greatly moved by her death as he was when Sara Kingdom, Brett Vyon's sister, came to a terrible end on Kemble. She was literally aged to death by the Daleks Time Destructor.

A FIREY POINT

Steve Lawrence from Westmont, Illinois writes to us, not so much with a question but a point of interest; 'In *The Visitation* the Doctor causes the Great Fire of London. In the story *The Pyramids of Mars* (end of episode 4 in the burning priory) he said: "I already caused one fire in 1666." Time Lords may exist in 'perpetual outsidersness' but how could he know his own future?'

Firstly, it wasn't really the Doctor that caused the Great Fire but the Terileptils. Secondly, the conversation went: Sarah-Jane, "Doctor, you remember the Old Priory was burnt to the ground?" To which the Doctor replied: "Yes, maybe it is time we were getting out of here. Don't want to get the blame for starting a fire, do we? There was enough of that in 1666!" In this instant the Doctor was being more general than personal and was not implying that he started the Great Fire. According to the Time Lord Files on Gallifrey the Great Fire of London was caused by the interference of alien hands and although they were not sure as to the actual culprits a temporal disturbance was detected indicating the presence of a time machine. There was quite a fuss in the Panopticon for a while, as they tried to discover the guilty party.

DATING PROBLEMS

An exasperated Paul Russell of Gillingham, Kent writes; 'Your article *History of the Daleks*, in Issue No 77, has prompted me to write this letter. If you thought the problem of the dates in *Mawdryn Undead* was bad enough, what about this one concerning *Power of the Daleks*. In my copy of the *Doctor Who Tenth Anniversary Special* it says that the story was set in the year 2020. In your *Tardis Log* it says it was set in 2049, and now in the *History of the Daleks* it is set in 2249. Please tell me the right dates.'

First of all there was no specific date mentioned in the script for *Power of the Daleks* and consequently *The Radio Times* boffins took a stab in the dark with 2020. This seemed to fit in fine with the pattern of things without contradicting any *Doctor Who* history. *The Tardis Log* date of 2049 is unfortunately nothing more than a mistake. Sorry, our fault ●



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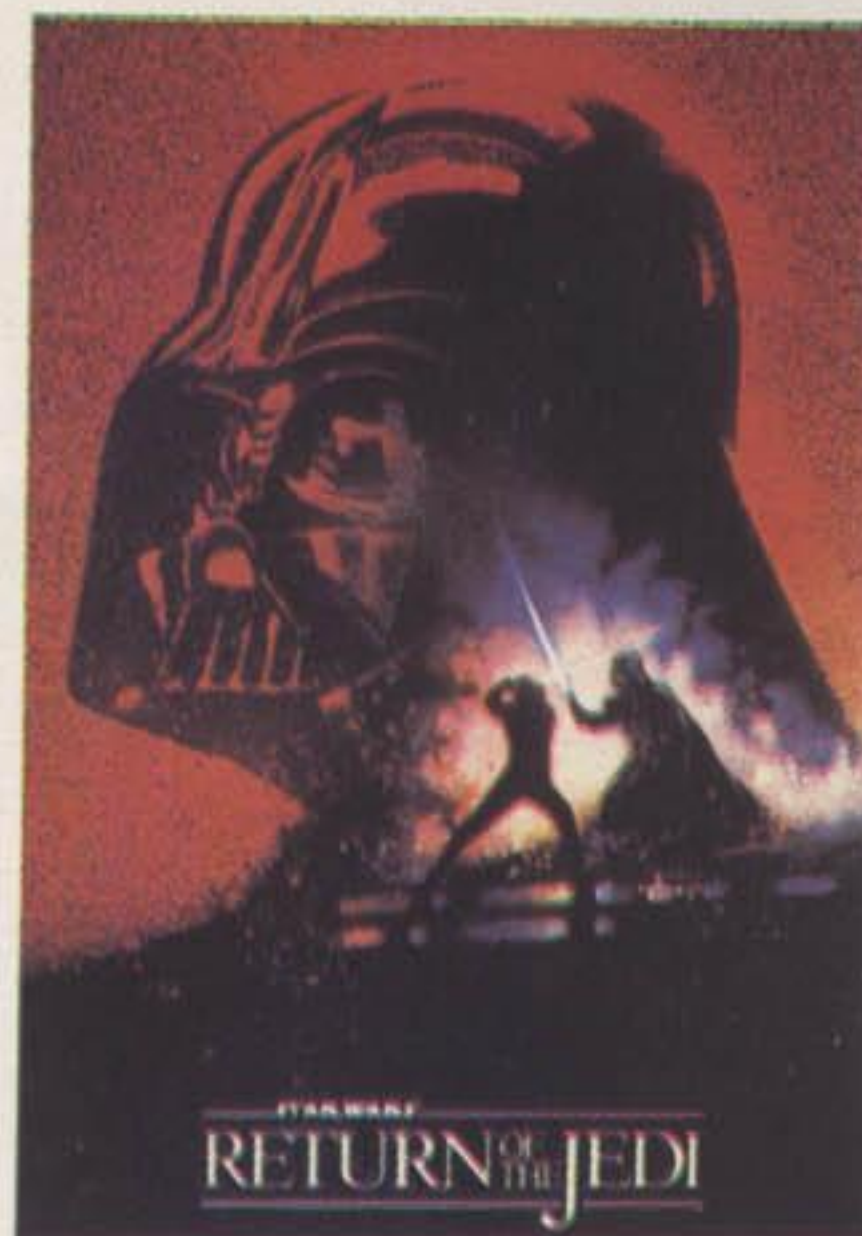
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